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THE ERA

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THE FREDK. MOUILLOT OFFICES,
1 and 2, King-st., Covent Garden, W.C. 2.

WANTED, Strong Attraction, Monday next. This week, Ivy Maurice's Repertoire Company, to whom refer as to business here. Also vacant June 24, July 1, &c. Wire for Monday, MANAGER, Palace, Barnoldswick.

WANTED, Musical Attraction or Revue, June 24. Wires, MANAGER, Alexandra Theatre, Pontefract.

IPSWICH LYCEUM,
Lessee, E. H. Bostock.
WANTED, First-class Attractions for the Autumn Season.
Aug. 5, 12, 19, 26, Sept. 2, 16.
Apply, MISS EDITH PARKIN,
Lyceum Theatre, Ipswich.

Grand Theatre, Falkirk, N.B.
Managing Directors, R. C. Buchanan and Stanley Rogers.
WANTED, Companies, Oct. 7, 21, Nov. 11, 18, Dec. 9.
STANLEY ROGERS,
T.R., North Shields

Globe Theatre, Consett.
Resident Manager, Mr. Lloyd Clarance.
WANTED, July 15, Dramatic Co., repertoire preferred; July 22, a good revue; also Oct. 7.

WANTED,
Revues,
for
TIVOLI, MANCHESTER,
MONDAY NEXT,
June 17, 24,
onwards,
Share or salary.
FRANK ASHWORTH,
Tivoli Theatre, Manchester.

Isle of Wight.
WANTED, for Sept. 9, Good Dramatic Company, tour of island; excellent business if strong attraction.
Apply, STAFFORD & WOODWARD,
102, Charing Cross-road, W.C. 2.

NEW PALACE THEATRE,
WESTCLIFF-ON-SEA.
WANTED, High-class West-End Successes only. Vacant Aug. 26, Sept. 5 (3 nights), Sept. 9, 16, 23.
Apply, STAFFORD & WOODWARD,
102, Charing Cross-road, W.C. 2.

THEATRE ROYAL, YORK.
WANTED, First-class Companies, July 29, Nov. 4, Dec. 9.

OPERA HOUSE, SOUTHPORT.
WANTED, First-class Companies, Nov. 11, 18, 25, Dec. 2, 9, 16.

THEATRE ROYAL, STOCKPORT.
THEATRE ROYAL, ASHTON-UNDER LYNE.
WANTED, First-class Revue or Musical Play for June 24, Stockport; Aug. 19, Ashton. Wire or write, CHARLES REVILL, T.R., Stockport.

The Playhouse, Faversham.
WANTED, through obliging, Revue or Drama for Monday next, to follow Evelyn Thomas's "Ship Ahoy." Above place to let on shares or rental.
Apply, BOOKING MANAGER.
Wire for Monday next.

Theatre Royal, Leamington Spa.
WANTED, through misunderstanding, No. 1 Co., for Monday next (June 17, for 3 nights and matinée.
Monday next (June 17).
Vacant three nights and one matinée.
July 15 also open.
Wire for Monday next.
All communications,
C. WATSON MILL,
as above.

NEW THEATRE,
SALISBURY.
WANTED, Big Attractions for Sept. 2, Oct. 21 and 28, Nov. 18, and various, on.
Write full particulars to
ALBANY WARD,
Guildhall-chambers, Weymouth.

PIER THEATRE,
EASTBOURNE.

UNDER ENTIRELY NEW MANAGEMENT.
WANTED, First-class Company.
Wanted, First-class Company.
Aug. 5, week, Aug. 5, week.
No Revues, Varieties, or Melodrama.
Apply, H. OWEN TAYLOR,
Pier, Eastbourne.

EASTBOURNE and HASTINGS.
WANTED, brilliant Attractions, June 24, week, Eastbourne.
July 1, Eastbourne (3). Hastings (3).
July 8 and 15 (weeks), Eastbourne.
H. W. ROWLAND,
52, Shaftesbury-avenue, W.

Palace Theatre, Weston.
WANTED, First-class Musical and Farcical Comedies, Revues and drawing Attractions. July 1, on, with exceptions; a good season date; enlarged stage, band, &c. C. FREDERICKS, this, Pier, Southampton. Next, P., Chippenham (3), Yeovil (3).

For other Companies Wanted, see Displayed Wanted Section.

THEATRES WANTED.

"Monty's Flapper" (2nd year) and "Ann" (6th year).
WANTED, Sept. 9, 16, Christmas.
HALDANE CRICHTON, 4, Electric-mansions, Brixton, S.W.

"UNCLE TOM'S CABIN."
WANTED, June 24, July 1.
CHARLES HARRINGTON,
Palace, Cadoxton, Barry, this week.
Theatre Royal, Torquay, next.

PITT-HARDACRE'S "EAST LYNNE."
Bullock Version.
WANTED, June 17, 24, and on, to follow Grand T., Hull (return).
Wire, C. STANLEY GORDON, 215, Brunswick-street, Manchester.

WANTED, "My Old Dutch."
New Play, in 4 acts, by Arthur Shirley and Albert Chevalier.
Mr. Chevalier as Joe Brown, supported by his Own Company.
Special Scenery. Special Printing.
For vacant dates, wire, C. INGLE, 16, Bartholomew Villas, Kentish Town, London, N.W.

FRED ALLANDALE'S Nautical Revue.
"HEAVE, O!"
"HEAVE, O!"
"HEAVE, O!"
Fourth year of tour.
All-Star Cast, including
Charley Harvey, Tom Jones, Billy Holland, Rene and Rousby, Rene Ash, &c.
Full London Chorus.
WANTED Known, Vacant Dates, July 15, July 15, between South Shields and Darlington, Aug. 12, 19, and 26, between Doncaster and Richmond, and onwards, with a few exceptions.
Address, WALTER HASSAN,
this week, Empire, Gateshead-on-Tyne; next week, Empire Palace, Middlesbrough.

"KEEP THE HOME FIRES BURNING."
"KEEP THE HOME FIRES BURNING."
"KEEP THE HOME FIRES BURNING."
WANTED, Big Theatres.

July 1, July 22, onwards.
July 1, July 22, onwards.
"WHEN OUR LADS COME MARCHING HOME."
"WHEN OUR LADS COME MARCHING HOME."
July 22, Aug. 5.
July 22, Aug. 5.
Wire, HARRY FOXWELL. Wire.
268, Lytham-road, Blackpool.

"A SOLDIER'S BRIDE."
"A SOLDIER'S BRIDE."
"A SOLDIER'S BRIDE."
By
Walter Howard.
Every Scene Carried.
British and German Military Uniforms by Rayne.
Bookings include the Gulliver Circuit and all large towns.
WANTED, June 24 and Aug. 12, and few autumn dates.
Address, Mr. ROBERT ARTHUR, Eccentric Club, Ryder-street, St. James's.

"LADY NOGGS."
". . . An excellent and interesting spy play."—Telegraph.
By Cicely Hamilton.
From the Comedy Theatre, W.
WANTED, Dates, Oct. 7, 14, between Edinburgh and Brighton. Only vacancies 1918. All communications to WILLIAMS, Comedy Theatre, London.

The Record Breaking Musical Comedy,
"CERTAINLY NOT."
"CERTAINLY NOT."
25 people. 25 people.
WANTED, Monday, June 17, July 8 and 22 only, through obliging manager.

Refer Percy Victor, last week, Alhambra, Stourbridge.

Wire, MANAGER,
Coliseum, Ilkeston.

WANTED, possibly, June 17 (through obliging Albany Ward), also August and various on, for the remarkable new war play from the Ambassadors Theatre, London.
"Out of Hell."
"Out of Hell."
"Out of Hell."
"Out of Hell."
"Out of Hell."
By arrangement with R. T. Maynard and Grossmith and Laurillard. Now touring with wonderful success. Edith Blande and C. Vivian Wallace in cast. Playing flying matinée, T.R., Portsmouth, Thursday, June 13.
Coms., WALLACE, New T., Salisbury.

Messrs. Ernest Benham and Killick's Co.
"Dr. Jekyll and Mr. Hyde."
"Dr. Jekyll and Mr. Hyde."
WANTED, No. 1 Theatres, Aug. 26, Sept. 9, on.
Address, C. E. KILLICK,
Garrison Theatre, Tidworth.

WANTED, Monday next, June 17.
"DELIVER THE GOODS," Great Play, Great Comedy, Great Original London Cast. Magnificent Scenery. A Production, not a ragshop. 28th week of Tour. Cast includes Leonard Mortimer, Peggy Wyse, Louis Gaye, Ivy Shepperd, Ida Clifford.
Wire, best offers, Elephant Theatre, S.E., or direct to
LEONARD MORTIMER, 158, Clapham-road, S.W.

STAFFORD and WOODWARD'S COS.

"WITHIN THE LAW."
WANTED, June 24 (follow Empire, Penge).
"WANTED, A HUSBAND."
Wanted July 8 (follow T.R., Bournemouth).
"WILD HEATHER."
Wanted, Aug. 12, Sept. 30, Oct. 14, on, with exceptions.
HUBERT WOODWARD'S Repertory Co.
Wanted, July 29 (?), Aug. 26 (N. Wales), Nov. 18, on, with exceptions.
Apply, 102, Charing Cross-rd., W.C. 2.

WANTED, good Theatres for Companies under the direction of Bernard Hishin.
"INSIDE THE LINES," 3 Companies, Aug. 12, 19, 26, between Liverpool and London.
Aug. 5, 12, 19, 26; Sept. 2, seaside or No. 2 Towns.
July 22, precede Rhyl.
Sept. 9, Oct. 7, 14, 28,
"THE KNIFE," No. 1 theatres only. Aug. 5, on, with exceptions.
Apply, H. W. ROWLAND, 52, Shaftesbury-avenue, W. 1.
Regent, 1,651. "Topobill, Piccy, London."

Fred W. Warden and K. F. Hooper's "FIVE NIGHTS."
WANTED, July 1 (?), Sept. 2, 9, 23, 30. Continued success of this attraction.
ROWLAND, 52, Shaftesbury-avenue, W. 1.

J. FORBES KNOWLES' REPERTOIRE COMPANY.

"THE GAYEST OF THE GAY."
"GARRICK." "EAST LYNNE."
"THE STEPMOTHER." "FALLEN," &c.
WANTED, June 24 (?), July 8, 15, 29, Aug. 5, Sept. 2, and onwards.

New play shortly.

Wanted, good Theatre for Stock.

KNOWLES, Globe T., Consett.
Next, T.R., North Shields.

THEATRES WANTED.

"BETTY AT BAY."
"BETTY AT BAY."
"BETTY AT BAY."
WANTED, First-class Theatres.
Aug. 12, Sept. 30.
Oct. 7, 14.
Address, CECIL BARTH,
37, King-street, Covent Garden, W.C. 2.

CHARLES HAWTREY'S FAMOUS FARCICAL COMEDY,
"THE PRIVATE SECRETARY."
"THE PRIVATE SECRETARY."
"THE PRIVATE SECRETARY."
WANTED, First-class Theatre.
Oct. 21, 28
Address CECIL BARTH,
37, King-street, Covent Garden, W.C. 2.

THE BRANDON THOMAS COMPANY in
"CHARLEY'S AUNT."
"CHARLEY'S AUNT."
"CHARLEY'S AUNT."
WANTED, First-class Theatres.
September 30.
November 18.
Address, CECIL BARTH,
37, King-street, Covent Garden, W.C. 2.

WANTED, Monday next,
"DELIVER THE GOODS."
No! There is nothing safer, stronger or better to book. Wire direct,
LEONARD MORTIMER, 158, Clapham-rd., S.W.

MRS. KIMBERLEY and FRANK LISTON'S CO., in
Mrs. Kimberley's
Latest Topical Skit Revue,

"HOW DO YOU LIKE IT?"
WANTED, July 1, July 1, July 1 (to follow Grand Theatre, Brighton).

Mrs. Kimberley guarantees this production to be the very best she has ever sent on tour.

No expense spared to ensure a huge success.

Special Company, including
Ruby Kimberley Tom Solly, Eric Wingfield, Lill Clifford, Adeline Raby.

Special Troupe of Dancers.

This Production far and away better than the ordinary revue.

Wire for July 1 to
"Drama, Brighton."

Letters, FRANK LISTON,
Grand Theatre, Brighton.

The Great Farce,
"ALL-OF-A-SUDDEN PEGGY."
WANTED, Monday next, June 17 (precede Richmond Hippo.),
July 1, precede Colchester,
Aug. 8 (3) (Devon),
Aug. 19,
Sept. 9 (precede Rhyl)
Sept. 30 (3) (precede Chesterfield),
Oct. 7 and 21 (precede and follow Bath).
Wire or write,
MURIEL JOHNSTON,
King's Theatre, Oswestry.

WANTED Theatres, "The Heart of a Thief" and "The Millionaire and the Woman," June 24, July 15, &c.; "A Love Marriage" and "A Pitman's Daughters," July 15, 22, 29, &c. W. V. GARROD, c/o R. M. Woods, Esq., The White House, Beer, Devonshire. After Monday, 94, Kennington Park-road, London, S.E. 11.

"THE JEFFERSONS."
Most Successful Comedy Touring.
WANTED, July 1.
Wire, DOUGLAS, Winter Gardens, New Brighton.

"The Missing Maid" Revue.
WANTED, Large Theatres, June 24, July 1, 8, and various dates on, 24th to follow Shoreham-by-Sea. Address, BARRETT, Theatre Royal, Woolwich, Kent.

WANTED.
Wanted, Wanted.
Monday next, Monday next, Monday next.
Monday next.
Midlands preferred. Midlands preferred.

"As Long As We Know" Revue.
"As Long As We Know" Revue
20 People. 20 People.

Wire, HASTINGS,
Alexandra Theatre, Pontefract.
Save time, house address,
Clifton Villas.

WANTED, Monday, June 17, also 24th, for "ALL A DREAM"
Revue,
in Four Bright Scenes.
featuring Arthur Albert,
Will Hallett, Chas. Rodney,
Nona Dixie.
Gracie Collins, Hi Ki Girls,
and
George Farnley.
This week, Empire, Garston, Liverpool.
Thanks Gilbert Hart. Frank Hardie, J. Baron, Percy Victor, &c., &c., for Contracts. Refer. Wire HAWKINS.
Hippodrome, Peterborough.

"BACK HOME IN TENNESSEE."
"BACK HOME IN TENNESSEE."
"BACK HOME IN TENNESSEE."
By Mrs. Kimberley.
WANTED, July 8 and 22.
July 8 and 22.
This excellent play going stronger than ever.
J. C. CARLYLE, Grand Theatre, Brighton.
Wires, "Drama, Brighton."

WANTED, Monday next, June 17.
"DELIVER THE GOODS," Great Play, Great Comedy, Great Original London Cast. Magnificent Scenery. A Production, not a ragshop. 28th week of Tour. Cast includes Leonard Mortimer, Peggy Wyse, Louis Gaye, Ivy Shepperd, Ida Clifford.
Wire, best offers, Elephant Theatre, S.E., or direct to
LEONARD MORTIMER, 158, Clapham-road, S.W.

MR. W. H. GLAZE'S Production of "ZAZA."
WANTED, immediate application for few remaining autumn dates. Now booking Spring, 1919.
Wanted, First-class Theatre for Christmas.

WANTED Known, Companies supplied short notice in Farce, Comedy, Drama. WEATHERSBY, 3, Bedford-st., W.C. 2.

For other Theatres Wanted, see Displayed Wanted Section.

ARTISTES WANTED.

"MY SWEETHEART."
(Coram Smart's Co.).

WANTED, "Tina" (singing soubrette), 4 Juveniles over 14 years to form Troupe, Singers and Dancers; must be smart.
Apply, personally,
FISHER, 77, New Oxford-st., W., 1 o'ck. Thursday.

GRAND THEATRE, PLYMOUTH.
Twice-nightly Stock.

WANTED, Principal Comedian, Low Comedy and Character, to open June 24 or July 1; rehearse week prior; permanent stock. Fullest particulars, KING & PARRY, Grand Theatre, Plymouth.

WANTED, for Irish Repertoire, Juv. Lead, Gent., Vocalist, look 26; Juv. Gent., look 26, Intense Irish Cha., combine S.M.; Arts. Gent. for small parts and A.S.M.; refined young Irish Chambermaid, to sing and dance, Bagg.-Carpt., own tools, capable of few lines.
Long tour. Rehearse Aug. 19.
Terms, age, height, photos, and all pars. in first letter.
CHALMERS MACKEY,
Rostrevor, Poulton-le-Fylde, Lancs.

WANTED, Responsible Gentleman, double juvenile and character parts; rehearse to-morrow; open Monday. CISSIE MILFORD, 17, Oxford-street, Bilston.

WANTED, for 3 or 4 weeks, refined Juvenile Man (not drama), rehearse 24th Weymouth. Particulars, VIVIAN GRANTHAM, T.R., Bath.

WANTED, First-class Juv. Lead, with good wardrobe; must have strong voice, and totally free from military service. Smart Soubrette with really good voice, able to move well. Also a first-class Comedian, with original material, able to create second comedy part and understudy. Above artistes to rehearse immediately. Smart chorus girls write. Also 2 Show Ladies, good Property Man to repair scenery, &c. Address fully, MANAGER, "Brighteye," 45, Lord-st., Leigh. Next, Hippodrome, Bilston.

"THE JEFFERSONS."

WANTED, Gentleman, for small Lancashire part and stage manager; long tour. A. DOUGLASS, Winter Gardens, New Brighton.

John Clyde's Drama Season.

WANTED, First-class Tenor for Francis in "Rob Roy," and Bertram in "Guy Mannering." Three weeks in King's Theatre, Edinburgh; rehearse June 24, open July 1. Terms and particulars, this, Electric Theatre, Dumfries. Next, Empress Playhouse, Glasgow.

PAISLEY REPERTORY SEASON.

WANTED, immediately, Gentleman, capable of Juveniles; fare paid to join.
Apply, J. H. SAVILE, Paisley Theatre.

WANTED, rehearse at once, Actor, for Aristocratic Old Men and Double; long tour. J. C. CARLYLE, Grand Theatre, Brighton. Wires, "Drama, Brighton."

WANTED, for Sketch, starting Aug. 26, possibly week earlier; long tour; small part, Russian Count, juvenile appearance; 6 ft.; good voice (inexperienced man could be trained). Carpenter and small part (butler). Letters only, photo., experience, and lowest terms, HORACE HUNTER, 165, Westbourne-grove, W. 11.

WANTED, Principals, Chorus, Resident Pantos. Call, song, 11 to 2, Wed. WEATHERSBY'S AGENCY, 3, Bedford-st., W.C. 2 (first floor).

WANTED, a boy over 14 for Jewish child part; Jewish parents could play small parts. Also one or two gentlemen for parts, and a woman about 40, robust, for Irish servant; must be a native; rehearse and open town, July 8; open 15th. In the first instance address PAGE, Secretary, Hazelmere, Twickenham. Mark letters "Little Brother."

WANTED, Male Principals and Chorus and Conductor for tour. Apply, SECRETARY, Royal Carl Rosa Opera Company, 8, Staple-inn, Holborn.

WANTED, Chorus Ladies; must have voices or useless. Terms and photos. in first letter. MAJOR, Palace Theatre, Nelson.

ARTISTES' WANTS.

WANTED, by Young Lady with good singing voice, engagement in revue. MISS ESPIN, Fiskerton, near Lincoln.

CONCERT PARTIES AND ENTERTAINERS WANTED.

WANTED, Baritone or Tenor and refined Comedian for London Concerts; also Lady Ballad Vocalists for Singing Competition. Write, MISS PANSHAWE, 122, Gleneagle-rd., Streatham, S.W. 16.

CONCERT PARTIES AND ENTERTAINERS' WANTS.

WANTED, Monday, June 17, and various dates onward, for
"THE POPS"
Vaudeville Concert Party. All first-class artistes. Do 2 hours' show if required. Band parts if wanted. This week, Olympian Gardens, Cromer. Wire to HAWKINS, Hippodrome, Peterborough.

AMATEURS, PUPILS, ETC., WANTED.

WANTED Known. Dancing taught, all subjects, children and adult classes. Private lessons given any time. Operatic, Ballet, Character, Buck, Schottische, Steps and Soft Shoe Dancing. A few girls required to train for troupes for Pantomime; letter only; must be refined. 5, Denmark-st., Charing Cross-rd., London, W.C. 2.

WANTED, immediately, beginners to train rapidly in spare time or post, for Theatres and Music Halls; also Revues. Write, MR. WILLIAM PEARCE, 23, Colet-gardens, W. Kensington, W. 14. Licensed Agent, L.C.C.

WANTED, Clever Little Dancers to train for Panto., London and Provinces. Apply, 15a, Queensborough-terrace, W. 2.

MISCELLANEOUS.

WANTED, experienced lady for business management; must also be good Pianiste. Box 212, "The Era."

William Henshall's Productions.

WANTED, Manager for sole control 20 mins. Sketch, play small part and understudy; height not less than 5 ft. 8 ins.
Apply personally, Cranbourn Chambers, over Leicester-square Tube Station.

WANTED, Competent Stage Manager, ineligible.
Apply, MANAGER,
Granville, Walham Green.

WANTED, a Manager, for a West-End Theatre. Write experience and salary required. Box 214, "The Era."

WANTED, good, reliable Stage Carpenter, resident; ineligible. Apply, MANAGER, Kilburn Empire, N.W.

MISCELLANEOUS.

WANTED, a Man as Stage Manager and attend to Billing, small hall near London. Call, FRANK HARDIE, Broadmead House, Panton-st., Haymarket.

WANTED, capable Electrician for Gaiety Theatre, Hastings.
(Exempt from military service).
Open at once.
Apply to C. C. SCUTT, Gaiety Theatre, Hastings, or
H. W. ROWLAND, 52, Shaftesbury-avenue, W. 1.

WANTED, from middle July to end September, Lady Box-office Keeper; must be absolutely reliable and experienced. State terms and references, Grand Theatre, Llandudno.

WANTED, immediate Engagement as Stage or Acting Management; all-round experience; tour or resident; dis. Army. CHARLEY WHITE, 68, Akerman-road, Brixton, S.W. 9.

WANTED Known, a London Variety Res. Stage Manager needs a Post, res. in or near London; can open Monday next if required, or later; carpenter; abstainer; finally discharged; 17 years' exp.; ex. refs.; own tools. Box 215, "The Era."

MUSICIANS WANTED.

WANTED, Musical Director for "Heave, O!" revue tour; open Monday next, Middlesbrough. Full particulars, lowest terms, to WALTER HASSAN, Empire, Gateshead-on-Tyne.

WANTED, to open June 24, good Violinist-Conductor for small orchestra in good-class Kinema in Midlands; good library essential. Box 1135, "The Era."

WANTED, Lady Violiniste Repetiteur, for Pictures; start at once. Apply, TREVOR GODWIN, 214, Elm-rd., Kingston-on-Thames, Surrey.

Morecambe, West End Pier.

WANTED, experienced Lady Violin, Repetiteur, July 29 to Aug. 24. Pars., VERA BOSISTO, 15, Burlington-rd., Redland, Bristol.

WANTED, Violinist (rep.); lady or gent; matinées and evenings; no Sundays. Particulars and salary required to MANAGER, Palace, Bedford.

WANTED, at once, good Violin Leader. Permanent engag., even. only; also Relief Pianist. Apply, Wed. or Thurs. morn., 1, Alexandra-road, Finsbury Park, N.

WANTED, Leader; experienced; twice-nightly Varieties; open June 24.—Apply, ARTHUR COWEN, Empire Theatre, Penge, London, S.E. 20.

WANTED, First-class Leader, 1st Violin, 'Cello, Flute, Clarinet, and Drums. Write fully with refs., terms (twice daily, including Sunday), MUS. DIR., c/o Parsons, 42, Graham-st., Sloane-square, S.W. 1.

WANTED, immediately, First-class Leaders, Violinists, 'Cellists, and Pianists. SALON ORCHESTRA SOCIETY, 34, Oxford-st., W. 1.

WANTED, First-class Leader Violinist, evenings only; also 'Cellist and 1st Violins for West End Cafés (male). Apply, 12 to 1 each day, M. D., 12, Archer-street, W. 1.

WANTED, Leader Violin, Bass, 'Cello, Cornet, and Flute-Piccolo (combined); permanency to suitable players. Apply, giving full particulars and salary required, to MANAGER, Hippo., Exeter

WANTED, 1st Violin for Trio; none but good player (Country, South); evenings only, 6.30-9.30; terms, two guineas. Box 1336, "The Era."

WANTED, 1st Violin, Bass, Flute, Clarinet, Solo Cornet, Trombone (where's W. Irons?), and Drums; 3 months from end of June, at Blackpool. Give pars. refs. and salary asked, to H. G., 16, Becondale-road, Norwood S.E. 19.

WANTED, good Second Violiniste, 3 or 4 evenings a week. M. D., Picture House, 297, High-road, Leyton.

WANTED immediately, good tone and powerful Violinist, 'Cellist, and Pianist (lady or gent.); A.M.U. Send terms and references, BENJAMIN PARKS, Conductor, Hippodrome, Coventry.

WANTED, Violinist, for trio, 6-9.30; comfortable sit. WILLS, Cinema, Haslemere, Surrey.

Folkestone.

WANTED, for permanency, good Violinist, lady or gentleman, willing to combine hotel and concert engagements and to play light music. Particulars from M. D., 160, Sandgate-rd., Folkestone. State when able to start, military position, past experience as leader or rep.

WANTED, Violinist, Pianist, and 'Cellist for restaurant engagement, London. Box 207, "The Era."

WANTED, Violinist for Cinema, lady or gentleman; good salary. S. A., 9, Victoria-rd., Gravesend.

WANTED, for small Cinema, an experienced Violiniste; must be good musician; evenings 6 to 10; one matinée; no Sunday work. THORN, 'Empire, Chelmsford.

TOWER, MORECAMBE.

WANTED, for Summer Season, 1st and 2nd Cornets, open June 24 to Sept. 21 (twice daily), variety and pictures. Terms and refs. to A. H. BROWN, M.D.

WANTED, for Ten Loonies Co., a Cornet Player; permanency for right man; easy work and comfortable berth (suit discharged soldier); state height, age, single or married, and salary required; all fares paid make-up, and laundry.
Reply, REG. HARRIS, Ten Loonies Co., June 10, Hippodrome, Nottingham. June 17, Hippodrome, Leigh, Lancs.

WANTED, at once, for the Broncho Bill Show, 3 Solo Cornets, 1 Second Cornet, Trombone, Horn, Euphonium, and Bass. Terms, solos, 45s.; others 40s. and bonus; also a reliable Bandmaster; can open. J. SWALLOW, Broncho Bill Show. Thursday, Shepton Mallet; Friday, Frome; Saturday, Warminster.

EASTBOURNE MILITARY BAND.

WANTED, E-flat Clarinet (state if combines string instrument), Flute and Piccolo (flat pitch), until Sept. 30. Terms and references to NORFOLK MEGONE, Musical Director, Devonshire Park, Eastbourne. Write M.B. on left-hand corner of envelope.

WANTED, Double Bass. Apply at once, MANAGER
Castle Cinema Cardiff.

WANTED, good Double Bass, for 4 weeks; high-class kinema; no Sundays. H. M., 43, Onslow-road, Richmond.

WANTED, Brilliant Double Bass, also Piano Organist. Only those accustomed to high-class music need apply. MUSICAL DIRECTOR, Vaudeville Theatre, Reading.

WANTED, really good Double Bass, for twice-nightly varieties; ineligible; A.M.U. terms; permanent engagement if suitable; open June 17.
Refs. and all pars. to J. ELLIS, Hippodrome, Gloucester.

WANTED, Trombone, by well-known musical act; fully booked; comfortable; good salary; state how fixed for Army; discharged Army men please apply to Box 202, "The Era."

MUSICIANS WANTED.

WANTED, 'Celliste, for cinema trio; lady experienced or useless; twice nightly, two matinees. Terms and references to GLYNN HILL & CO., The Glynn Picture Theatre, Wrexham, North Wales.

WANTED, experienced Orchestral 'Cellist, as above, to open in July. Apply at once, MANAGER, Castle Cinema, Cardiff.

WANTED, 'Cellist, first-class (lady or gent.), commence Monday, June 17 or 20, for Pavilion, Torquay, to play to pictures, café, &c., about 4½ hours daily; comfortable easy place (no Sundays); able to play solos and be good reader and used to high-class music. Write full particulars, salary required, and enclose photo. if possible, to
CHARLES G. PRICE, General Manager.

WANTED, First-class 'Cello (gent.); evenings only. HINCHCLIFFE, Mus. Dir., Silver Cinema, Shepherd's Bush.

WANTED, to start at once, competent 'Cellist, to complete Trio in Picture House; salary, £3 per week. MANAGER, Picture House, Haymarket, Norwich.

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Must be experienced and thoroughly competent (A.M.U.). Write, enclosing copies of references, to the ACTING MANAGER at the hall named.

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WANTED, by J. W. HALL, Comedian, June 17, July 1.
Pavilion Theatre, Earlstown.

WANTED, Monday next, to precede Palace, Southampton, TOM LLOYD, Eccentric Comedian. Hippodrome, Lowestoft. H. A., Greenwich House, Clapham-road.

WANTED, Monday next, by BERT BRADFORD, Comedian. This, Hip., Gateshead-on-Tyne. Wire, 16, Granville-st.

WANTED, Monday next, and 17th, JACK LAYTON (musical clown), Bugle, Cornet, English Concertina, and Silvery Hand Bells. 53, Beechcroft-rd., London, S.W. 17.

WANTED, June 17, July 1, 8, FRED CARR and CO. present "The Giant Electric Chicken." An absolute novelty. Big comedy top. Moss and Stoll, London Coliseum twice. Wire, Pal., Bradford. June 24, South London. P.A., 10, Naylor-road, London, S.E. 15.

WANTED, July 8, on, by WAL and ROSA, Sparkling Comedy Duo. This, Hippo., Holyhead; next, Lyric, Liverpool. Thanks J. C. Whiteman, Esq., for more dates.

WANTED, Monday next and June 24, TILBURY and VERE, in a brilliant vocal comedy act. Town Hall, Nantwich. Wire, 2, Market-st.

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The established success. The clever and diverting Dame Skit, "Getting the Dinner In." Written by John Brittain

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WANTED, July 8, on, J. V. B. and his duet in
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a sketchy musical turn.
Two Ladies, One Gent.
20 minutes' Violin, Viola, 'Cello.
Contralto, Soprano, Piano.
Original? Rather!
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Colchester; Empire, Penge; Jarrow and Darlington	1104	19	11
Osborne, Manchester; Middlesbro'; York; Dumfries	935	18	11
Glasgow: Coatbridge; Kirkcal ; Dalston	963	5	10
Watford; Putne ; Leicester; Poplar	1397	1	9
Last week Islington .. .. Gross	575	7	5
Gross so far this tour	£6925	15	3

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June 17, T.R., Bury.
June 24, T.R., Sheffield. Last visit week AFTER Whit., £381 10 5.
July 1, Elephant & Castle.
July 8, Woolwich.
July 15, Palace, Tottenham.
July 22, Palace, Walthamstow.
July 29, Palace, Newcastle, last visit week BEFORE Aug. Bank Holiday, Gross £393.
August 5 (VACANT).
August 12, Nottingham,
August 19, Bootle.
August 26, Olympia, Shoreditch,
September 2, Bradford.
September 9, Leeds,
September 16, Hammersmith.
Sept. 23, Brixton. Last visit fortnight AFTER August Bank Holiday. Gross £450 17 0
Sept. 30, Chesterfield. Last visit week after August Holiday, £333 8 0.
October 7 (VACANT).
October 14 (VACANT).
October 21, Met., Glasgow. Eleventh visit this one play. Last visit £494, ordinary date.
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PRODUCTIONS OF THE MONTH

MAY.

"Absent-minded Husband," play, in one act, by Henry Seton; Chelsea (first in London), May 13.
"All Clear," musical farcical comedy, by John Warr; Richmond Hippodrome, May 13.
"Asthara," verse-play, in three acts, by Dorothy M. C. Mac-Ardle; Little, Dublin, May 24.
"Back from Overseas," play, by Wilson Howard; Theatre Royal, Dewsbury, May 24.
"Below Street Level," "basement comedy episode," by Jessica Soloman; Rehearsal Theatre, May 2.
"Box B," one-act play, by Cosmo Gordon-Lennox; Coliseum (first in variety,, May 6.
"Breath of Fresh Air, A," comedy sketch, by John Hastings Turner (originally produced at a matinée at the Palace on Dec. 7, 1917); Euston, May 13.
"Buds and Blossoms," revue, in one scene; New Middlesex, May 6.
"Corner Shop, The," play, in one act, by James Sexton and Michael O'Mahoney; Playhouse, Liverpool, May 20.
"Der Verlaten Post" ("The Deserted Post"), play, in three acts, by Dr. Pieter Geyl; Court (Mr. J. T. Grein's company of Dutch players), May 12.
"Ede's Trouble," play, in one act, by Mrs. Harold Gorst; Studio Club, Regent-st., May 29.
"Face from the Past, A," play, in six scenes, by Alfred Beckett and Kathleen Mayne; Empire, Oswestry, May 20.
"Fair and Warmer," play, in three acts, by Avery Hopwood; Prince's, Manchester (first in England), May 6; Prince of Wales's, May 14.
"Fiddle-de-Dee," revue, in seven scenes; Finsbury Park Empire, May 27.
"Fortune's Idol," musical comedy revue, book by Billy Clarkson, music composed and arranged by Billy Clarkson; Hippodrome, Stoke, May 6.
"Fragments," revue, by P. T. Selbit; Palace, Bath, May 27.
"German Shell, A," sketch, by J. J. Mannix and Ernest Montefiore; Palace, Blackburn, May 20.
"Going Up," musical comedy, in three acts, book by James Montgomery and Otto Harbak, lyrics by Otto Harbak, music by Louis Achille Hirsch; Prince's, Manchester, May 13; Gaiety, May 22.
"Have a Nibble," revue; Bedford (first in London), May 27.
"Hidden Hand, The," play, in three acts, by Lawrence Cowen; Court, Liverpool, May 27.
"His Dearest Wish," farce, in one act, by A. Patrick Wilson; Alexandra, N., May 30.
"Hotch Potch," revue, in ten scenes, by Albert de Courville and Wal Pink, music by Frederick Chappelle; Duke of York's, May 2.
"Jack on Leave," comedy-drama, in four acts, by Kennedy Allan and Eva Lewes; Grand, Croydon, May 27.
"Jess o' the Caravan," drama, in four acts, by Ben Landeck; Royal Stratford (first in London), May 13.
"Just Impediment, The," comedy-drama, in four acts, by Charles Harrie Abbott; Kennington Theatre, May 27.
"Legion of Honour," romantic play, in three acts, by the Baroness Orczy, founded on her novel, "A Sheaf of Bluebells"; Royal, Bradford, May 27.
"Little Bit of Youth, A," comedy, in one act, by Christian Callister; Abbey, Dublin, May 28.
"Little Willie," farce, in one act, by Alick Chumley; Grand, Clapham Junction, May 20.
"Love and Kisses," musical phantasy, in three scenes, by Thomas Courtice; King's, Hammersmith, May 13.
"Make-believe," "musical moonologue in one bright beam," book and lyrics by Hugh E. Wright, music by Pat Thayer; Chelsea Palace, May 20.
"Man from Toronto, The," Comedy, in three acts, by Douglas Murray; Royalty, May 30.
"Marriage of Oberon, The," masque, in two scenes, by Lewis Cornwall, music by Jean Mars; King's, Hammersmith, May 13.
"Mistress Nell," a "merrie play of a merrie time," by George C. Hazelton; King's, Glasgow, May 23.
"Money for Nothing," comedy sketch, by Gladys Lloyd; Rehearsal Theatre, May 2.
"Money for Nothing," farce, in three acts, by George Rollitt; Prince's, Bristol, May 6.
"Monica's Blue Boy," wordless play, with music by Sir A. W. Pinero and Sir Frederic Cowen; London Coliseum (first in variety), May 20.
"Nuns of Ardboe, The," opera, in two scenes, by Addison Price; Shakespeare, Liverpool (first time in England), May 3.
"Ocean Waves," revue, in eight scenes, by Albert de Courville, Wal Pink, and H. C. Sargent; New Cross Empire (first in London), May 13.
"Old Down and Out," sketch, by A. Patrick Wilson; Alexandra, N., May 27.
"Perfect Day, A," play, in four acts, by Hamo Hamilton; Dalston, May 27.
"Pick-me-up," revue, by Sewell Collins; Granville, Walham Green, May 13.
"Press the Button," farce, in three acts, by Robert Hichens; Globe, May 23.
"Profiteer, The," drama, in six scenes, by G. Vernon Proctor; Elephant and Castle (first in London), May 6.
"Reported Missing," play, by Alfred Denville; Royal, Oldham, May 27.
"Saving His Bacon," sketch, by Arthur Rose; Granville, May 20.
"Sincerity," one-act play, by Gerald Macnamara; Gaiety, Dublin, May 31.
"Sixes and Sevens," comedy, in three acts, by Susanne R. Day; Gaiety, Manchester, May 27.
"Smith of the Loamshires," one-act play, by Charles Bushell; No. 7 Officer Cadet Battalion's Theatre, Moore Park, Kilworth, May 1.
"Something to His Advantage," playlet, in one scene, by Dion Titheradge; Euston, May 6.
"Spy in the Ranks, The," military drama, in 11 scenes, by Mrs. F. G. Kimberley; Royal, Wolverhampton, May 20.
"Tabs," revue, in two acts and 22 scenes, by Harry Grattan, with additional scenes by Ronald Jeans, lyrics by Ronald Jeans, music by Ivor Novello, additional numbers by Pat Thayer, Guy Le Feuvre, and Muriel Lillie; Vaudeville, May 15.
"Uncle Anyhow," comedy, in three acts, by Alfred Sutro; Haymarket, May 1.
"Upside Down," revue, by Mrs. F. G. Kimberley; King's Theatre, Longsight, Manchester, May 6.
"Very Good Eddie," musical play, in two acts, book by Philip Bartholomae and Guy Bolton, music by Jerome D. Kern, additional numbers by Melville Gideon and Sylvio Hein; Palace, May 18.
"Violette," comic opera, in two acts, book by Norman Slee, music by John Ansell; Lyric, May 13.
"Wanted—a Spy," farcical absurdity, in two acts, by Philip Mills; Northern Polytechnic, Holloway-road, May 25.

REVIVALS.

"Carmen," Bizet's opera; Shaftesbury (Carl Rosa season), May 6.
"Cavalleria Rusticana," Mascagni's opera; Shaftesbury (Carl Rosa season), May 13.
"Don Giovanni," Mozart's opera; Shaftesbury (Carl Rosa season), May 24.
"Faust," Gounod's opera; Shaftesbury (Carl Rosa season), May 14.
"General Post," comedy, by J. E. Harold Terry; Queen's, May 6.
"Il Trovatore," Verdi's opera; Shaftesbury (Carl Rosa season), May 11.
"Jeannie Deans," Hamish McCunn's opera; Shaftesbury (Carl Rosa season), May 10.
"La Boheme," Puccini's opera; Shaftesbury (Carl Rosa season), May 8.
"Madame Butterfly," Puccini's opera; Shaftesbury (Carl Rosa season), May 11.
"Maritana," Wallace's opera; Shaftesbury (Carl Rosa season), May 20.
"Marriage of Figaro," Mozart's opera; Shaftesbury (Carl Rosa season), May 30.
"Master Builder, The," revival of Ibsen's play; Court, May 13.
"Merry Wives of Windsor," Nicolai's opera; Shaftesbury (Carl Rosa season), May 9.
"Mignon," Ambroise Thomas's opera; Shaftesbury (Carl Rosa season), May 16.
"Pagliacci," Leoncavallo's opera; Shaftesbury (Carl Rosa season), May 13.
"Phyl," play, by Cicely Hamilton; Gaiety, Manchester, May 13.
"Tales of Hoffmann," Offenbach's opera; Shaftesbury (Carl Rosa season), May 8.
"Tannhäuser," Wagner's opera; Shaftesbury (Carl Rosa season), May 7.
"Way of the World," Congreve's comedy; King's Hall, Covent Garden (Stage Society), May 12.

"HOW WE TREAT SHAKESPEARE."

At the monthly gathering of the members of the Urban Club at Anderton's Hotel, Fleet-street, on the 31st ult., Mr. Sydney H. Pardon gave an interesting address on "How We Treat Shakespeare." He said that as regarded the Shakespearean drama in England at the present time things were deplorable and disgraceful, though at no time had there been a greater number of playgoers. If he were asked by a foreign visitor, "who is your Macbeth of the present day—your Lady Macbeth, your Romeo and Juliet," and so on with all the other great characters, what could he say in reply? And though the dramatic condition of things was so very bad, it was quite another thing to suggest a remedy. He believed that if they were going to bring the crowds of young playgoers back to Shakespeare they would have to adopt to a great extent the methods of a former day. They might dismiss the idea of any pecuniary aid from the State for a long time to come. Referring to what had recently been done in the direction of popularising opera in English by the Beecham Opera Company, Mr. Pardon said he thought that something could be done in the way of forming a company for the performance of Shakespeare's plays. By the guarantee of a three years' engagement an efficient company could be obtained, and there would be no need of any elaborate mounting. What had been done at the Old Vic. showed that something even better could be carried out in the same direction, because they would have better resources and means for adequate stage production.

In the discussion which followed Messrs. G. Sampson, S. L. Littlewood, F. A. Fache, Graves, and others took part.

Sir Arthur Pinero's well-known play, "Mind the Paint Girl," was given with great success by an extremely capable company of amateurs at the Palace Theatre, Watford, on the 1st inst. The object was to raise funds for the Church Army Huts, and amongst those who gave their patronage were the Earl of Essex and Lord and Lady Desborough. The stage management was under the able direction of Mrs. Walter Parry. Miss Ellaline Parry, as Lily Paradell, acted throughout with much charm and grace, and Mrs. Parry, in addition to the cares of management, created much amusement by her clever impersonation of the dual rôles of the Hon. Mrs. Arthur Stidulph and Mrs. Upjohn. Mr. John Wainwright made an excellent impression by the manly and natural manner in which he sustained the part of Capt. Nicholas Jeyes. Another capital piece of work was that of Mr. Arthur Yates as the Hon. Arthur Stidulph. Mr. Arthur Franklin was irresistibly funny as Lionel Roper; Mr. Armoin Love received well-merited recognition for his excellent portrayal of Viscount Farncombe, and Mr. Walter Griffin was a great success as the Count du Bois.

For Longton Prisoners of War.

Mr. G. E. Williams, the managing director of the Empire, Longton, Staffs, generously placed the theatre at the disposal of the Longton Prisoners of War Committee on Sunday, May 26, when a sacred concert was given. The house was packed, many being unable to gain admission. A fine programme was given by some of North Staffordshire's foremost artistes. Mr. Williams and Mr. Clifton Hall, the acting manager, and the theatre staff rendered valuable assistance. Over £100 was realised.

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The volume also contains a complete record of Music in 1917, the Paris Stage in 1917, the American Theatre in 1917, the Drama in 1917 and the Year in Variety; A list of Birthdays of upwards of 1,000 well-known Artistes; List of Theatrical and Variety Societies and Associations and other institutions; A complete list of Syndicate Tours; Dramatic, Variety, and Concert Agencies, New Productions, Theatrical and Variety, in 1917; Theatres and Music-Halls in the United Kingdom; and a valuable Financial Section.

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THE GOUNOD CENTENARY.

The centenary of the great composer is to be celebrated on the 16th inst. by the Anglo-French Society, who are acting in co-operation with the National Sunday League. The celebration will include a series of concerts for the Red Cross Funds.

Charles François Gounod was born in Paris on June 17, 1818, and received his early musical education from his mother, a distinguished pianist of her time. He was able to spend some years at the Villa Medici, Rome, as a pensioner of the Académie de France, and here his time was chiefly taken up in the study of the music of the old masters, especially Palestrina, and his first important compositions were two masses, performed in 1841 and 1842. On his return to Paris he became organist and maestre de chapelle of the "Missions étrangères."

But the theatre was destined mainly to occupy Gounod for many years. His first opera, "Sapho," in three acts, was produced at the Académie, April 16, 1851, with Mme. Viardot in the principal part. In 1852 he became conductor of the Orphéon in Paris; and the eight years he was there engaged in teaching choral singing gave him much valuable experience, both of the human voice itself and of the various effects to be obtained from large bodies of voices. At the Académie was produced on Oct. 18, 1854, the "Noune Sanglante," a five-act opera founded on a vivid legend in Lewis's "Monk," but it was given only eleven times, and this failure was followed by an opera-comique, "Le Médecin malgré lui," adapted from Molière's comedy, produced at the Théâtre Lyrique on Jan. 15, 1858. Under the title of "The Mock Doctor" the piece had a fair success in London.

The opera of "Faust," also produced at the Théâtre Lyrique, on March 19, 1859, with Mme. Miolan-Carvalho as Marguerite, placed Gounod at once in the first rank of living composers. The Kermesse and the garden scene would alone be sufficient to immortalise their author. "Philémon et Baucis," a one-act opera, composed for the theatre at Baden, was rewritten in three acts for the Théâtre Lyrique, and performed Feb. 8, 1860. After the immense success of "Faust," the doors of the Académie were naturally again opened to Gounod, but the "Reine de Saba" (Feb. 28, 1862) did not rise to the general expectation. Under the name of "Irene," an English version of the opera was occasionally performed in London. The success of the five-act opera, "Mirelle" (Théâtre Lyrique, March 19, 1864) was secured by the cast, especially by the fine performance of Mme. Miolan-Carvalho. In an abridged form—three acts—it was revived in 1876. Its overture is admirable, and has very frequently been heard in English concert-rooms. This charming pastoral was succeeded by "La Colombe" (June 7, 1866) originally written for the theatre at Baden, and known in England as the "Pet Dove," and by "Roméo et Juliette" (April 27, 1867), a five-act opera, in which the principal part was again taken by Mme. Miolan. Amongst other music Gounod wrote "Gallice," a lamentation, for soprano solo, chorus, and orchestra, produced at the Albert Hall, London, at the opening of the International Exhibition May 1, 1871.

After a stay of some years in England, during which he appeared in public at the Philharmonic, the Crystal Palace, and other concerts, and formed a choir under his own name (which afterwards became the Albert Hall Choral Society, and ultimately the Royal Choral Society), returned to Paris in 1875, and resumed the position to which his genius entitled him. On the 5th April, 1877, he produced "Cinq Mars" at the Théâtre de l'Opera-Comique, and "Polyencte" at the Grand Opera, Oct. 7, 1878, which, though containing some fine music, did not add to the fame of the composer of "Faust." On April 1, 1881, was produced "Le Tribut de Zamora," but the opera disappeared from the bills as quickly as "Polyencte" had done.

During the last years of his life Gounod was plunged into a religious mysticism, and devoted himself to the composition of great sacred works, especially adapted to the taste of a large section of the English public. The first of these, "The Redemption," sketched in 1868, but not finished till 1881, was performed at the Birmingham Festival of 1882, and in Paris, April 3, 1884, the second, "More et Vita," composed when he was rewriting "Sapho," was produced at the Birmingham Festival of 1885, and in Paris, May 22, 1886. Gounod's posthumous works include two operas, "Maître Pierre" and "Georges Daudin." He was made grand officer of the Legion of Honour in July, 1880, and he died at Saint-Cloud, Oct. 18, 1893.

FESTIVAL OF ITALIAN MUSIC.

Mr. Isidore de Lara, ever active in his campaign against the German influence in our musical life, has organised, at Queen's Hall, a festival of Italian symphonic music, ancient and modern, with the object of reminding us that "the world is indebted, not to Germany, but to Italy, for the foundations of musical art." The festival comprises three concerts. At the first of these, held last Thursday afternoon, a selection was given from the works of composers of the sixteenth, seventeenth, and eighteenth centuries. The Philharmonic orchestra, under Sir Thomas Beecham, played very finely in a sinfonia from Leo's oratorio, "Elena al Calvario," a work instinct with the warmth and passion, the suavity and melodic beauty characteristic of the Italian music, in overtures by Boccherini, Paisiello, and Cherubini, and in Cimarosa's "Gli Orazi." Very interesting, too, was a performance of Pergolesi's "operatic" setting of the "Stabat Mater," a lovely, gracious thing—often heard to-day in the churches in Italy—which Miss Agnes Nicholls, Miss Edna Thornton, and the Prima Donna Choir sang beautifully. Other singers of the afternoon were Mr. Walter Hyde, who was heard in Caccini's well-known "Amarilli, mia bella," and in a Cavatina from Paisiello's "Il Barbiere di Siviglia," and Mr. Foster Richardson, who used his fine bass effectively in a quite "Italian" rendering of Carissimi's dramatic "Vittoria, Vittoria."

Receipts from the festival are to go to benefit the funds of the Italian Red Cross.

BEECHAM OPERA SEASON.

"MADAME BUTTERFLY."

Wednesday's Drury Lane matinée brought Puccini's Japanese opera and a revelation of the possibilities of the rôle of Butterfly when embodied by a singer "made" for the part. Miss Désirée Ellinger emphatically is that singer. Everything about her is right—face, voice, height and figure, power to fascinate and charm, and, not least, youth. Every turn of the head, every little gesture, was full of the unconscious grace of the child that Butterfly is meant to be. For once Sharpless's guess of ten years at her age was not unreasonable. It was this childishness of hers that made the tragedy all the more poignant and pitiful, and the desertion of the dastardly Pinkerton to seem more unforgiveable than ever. Miss Ellinger's voice is not big, but it is very telling, and her enunciation is so good and clear that each word and tone carries. Such things as "Love Me a Little" and the lullaby were beautifully sung, and she was quite equal to the dramatic parts, too, singing and acting with power and feeling. Altogether it was no wonder that Mr. Maurice D'Oisly put about twice the usual amount of fervour into the part of Pinkerton. The "Letter Scene" with Mr. Robert Parker, excellently suited as the American Consul, Sharpless, Mr. Sydney Russell as Goro, and Mr. Albert Chapman as Yamadori, went better than usual; the interruptions really were interruptions—there were no hiatuses in between. Both Miss Edith Clegg, the Suzuki, and Miss Eda Bennie, the Kate Pinkerton, did well. Mr. Percy Pitt conducted with every sympathy for the singers.

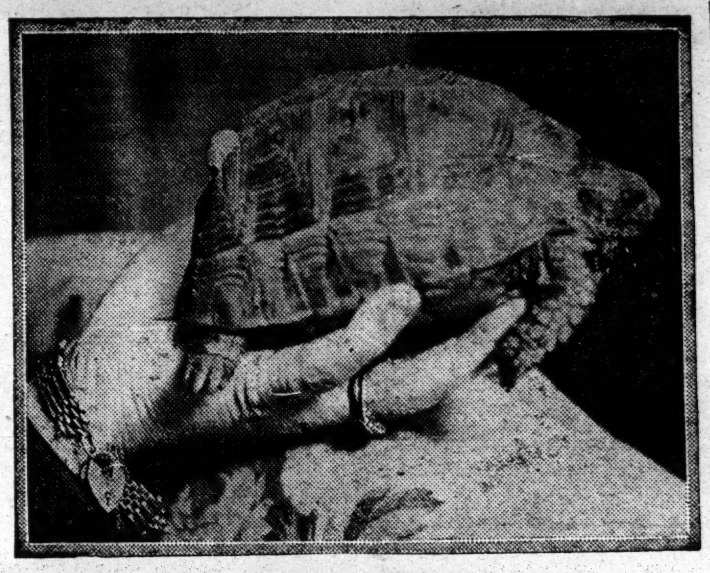
"CARMEN."

"Carmen," given on Wednesday evening, was less unequal than last season's performances. The best things in it were again very good indeed. Foremost of all was the playing, under Sir Thomas Beecham, of the orchestral preludes. They—and especially the one before Act II.—were instinct with the proverbial grace and warmth and lightness of the sunny South—seen through French eyes. Miss Doris Woodall's wild-cat Carmen—with a touch of the virago in some moments—had more naturalness and spontaneity and less apparent art about it than before; and the hiding away of the "cleverness" of the conception did away with the sense of effort felt on previous occasions. Another good feature was the unusually spirited and attractive Micaela of Miss Miriam Licette, who sang her trying air beautifully. Still another was Mr. Webster Millar's singing of the Flower Song, which was a thing to look forward to all the evening and to remember afterwards with pleasure. Mr. Herbert Langley's Toreador is right in look and bearing—quite the little god of the populace—and Mr. Foster Richardson's dandy, self-satisfied Zuniga was rich comedy. One or two things jarred rather badly. The finale of the Toreador song is well arranged for stage effect, but in each case the reiterated "For thee!" of Carmen, Frasquita, and Mercedes was unpleasantly forced and unnatural, and, given such prominence, was a serious blemish. And the attempted knifing business of José by Carmen in the mountain pass, three times repeated, gets to seem stagey and rather tiresome before it is over.

"THE MAGIC FLUTE."

The Beecham Company's greatest advance from season to season is shown in the Mozart operas. The performance of "The Magic Flute" on Thursday night has certainly not been equalled by them. The significance and beauty of the music, the aptness of the characterisation, the wisdom and humour that underlie the whole work have never been so clearly shown. The secret is, of course, that the players grow in grasp and understanding of their task as time goes on, and so are able to impart more to their audience. With one exception the principals were as before. Miss Bessie Tyas's dainty, prettily sung Papagena was new. Miss Sylvia Nelis's singing of the Queen of the Night's bewildering picchettate was brilliant. She has much improved. So, too, has Miss Licette, the Pamina. Some very fine singing was heard from Mr. Maurice D'Oisly, the Tamino, Mr. Robert Radford, the Sarastro, and Mr. Frederick Ranalow, the Papageno. Mr. Alfred Heather's broadly funny Monostatos provided some hearty laughs. The Genies' trios, by Miss Doris Lemon, Miss Elsie Wynn, and Miss Mollie Mundle, were better balanced than those of the Ladies. Miss Clytie Hine shows a tendency to dominate her companions, Miss Eda Bennie and Miss Ethel Toms. Sir Thomas Beecham conducted "con amore."

(*Other Operatic Notices will be found on page 13.*)



A TORTOISE SHELLED.

Seriously wounded during the barrage of an air-raid on London last year, this tortoise still carries embedded in its shell a shrapnel bullet from the gunfire. He survived the ordeal, and after sleeping the winter through, is now quite recovered and gets about with the shrapnel firmly set in its shell, which proved bullet-proof. Tommy is the pet of the wife of Dudley Beresford, the well-known poet and dramatist.

"The Blue Peter" is to be unfurled in the autumn, and will provide one of the most realistic sea battles ever staged. The idea originated with a famous American inventor, who read of the production while passing through London, and got in touch with the authors.

"ERA" FINANCIAL SECTION.

BY OUR FINANCIAL EXPERT.

A REVIEW OF THE WEEK.

Business in amusement shares during the week has been noticeable by its absence. The general tendency has been to pick up a few cheap shares at the ruling nominal quotations, but when actual business has been attempted no shares were found on offer. This means that the market has become very narrow and difficult to deal in on either side. There is practically no change in prices worth recording since our last report.

June 11, 1918 V. M.

CURRENT MARKET QUOTATIONS OF THE PRINCIPAL THEATRE, MUSIC HALL AND CINEMA COMPANIES' SHARES.

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A PLAYER OF MANY PARTS

CHAT WITH MR. ALFRED HARDING.

"I have played a large variety of parts since I have been on the stage," said Mr. Harding, "but principally heavy parts or 'villains.' Even in musical plays and pantomime, my fate has pursued me; for instance I have played Massakroff in 'The Chocolate Soldier' and the title-rôle in the pantomime of 'Bluebeard.' Interspersed with these I have played the aristocratic old gentleman, such as Sir Roger de Coverley, in the Empire ballet, Stoyerman in 'Potash and Perlmutter,' and Sir Oliver Surface in 'The School for Scandal.'"

Mr. Harding has been on tour in three plays, which have been most successful—"Potash and Perlmutter," "Inside the Lines," and "A Southern Maid," and his experience of present touring theatrical conditions is very encouraging. "Business appeared to me very good indeed," he said, "and I don't remember playing to a bad house since war was declared. On journeys one has to submit to being somewhat crowded in train compartments, but one soon gets used to it.

"A new feature in touring is the entertainments given to wounded soldiers, and actors nowadays should have a repertory of songs and recitations. The companies I have been with have visited many hospitals, and have given miscellaneous entertainments, and sometimes, where there have been facilities, performed a play in its entirety. These occasions seem equally enjoyable to artistes and audience.

MR. ALFRED HARDING.

"Last year I was in a certain town in Kent, where we had air raids nearly every night in the week. We 'carried on' as usual, and during the waits, and after the performance, took cover beneath the stage, where there were some thick walls. On one occasion some of the audience joined us, and we all had to stay till the small hours before we heard the 'all clear' sig-

"When this deplorable war is over I hope to do some more globe-trotting. I had a very pleasant engagement in India some years ago with Mrs. Brown-Potter and Mr. Kyrle Bellew, and spent nearly two years' touring in South Africa with Messrs. Sass and Nelson. America and Australia, for which I have had offers of engagements during my career, remain to be visited."

Mr. Harding recalls an amusing incident which occurred during the performance of "As You Like It" in Calcutta. The back cloth in the Forest scene was placed immediately in front of the wall, with no passage at the back, so as to give as much depth as possible. The refreshment bar was on the opposite side of the stage to the dressing-rooms, and on a very hot night one of the actors sent his native dresser between the acts for a whisky and soda. Imagine his horror when, shortly after the next scene had commenced, and Orlando was making love to Rosalind, the "bearer" came walking through the trees at the back, in his turban and robes, carrying a tray of refreshments. What added to the fun was that the lovers did not know what was happening at the back of them.

"Since I returned to London," said Mr. Harding, "I have experienced the pleasures of film acting, and during the perfect weather we have had lately, and amongst the beautiful scenery near town that I have been to, I find it quite a desirable occupation during the summer months."

REPERTORY MOVEMENT AT BIRMINGHAM.

The Birmingham Repertory Theatre has just completed the first five years of a career which it is hoped will stretch out to the crack of doom. Mr. John Drinkwater, who has been so intimately associated with Mr. Barry V. Jackson in the enterprise, claims that the theatre has introduced to thousands of playgoers a body of drama of wider range and finer quality than any being presented on the modern English stage elsewhere. He says the management has had to consider something like a thousand manuscripts, not 2 per cent. of which were worth considering.

THE AMUSEMENT BLUE BOOK.

The 1918 issue of "The Theatre, Music Hall, and Cinema Companies' Blue-Book" has just come to hand. It has been thoroughly revised and brought up to date, and should prove of great value to all shareholders, investors, and others who are concerned financially with theatres, music halls, and cinemas. The book contains precise and accurate information regarding the capitalisation, the addresses of registered offices, names of officials, and secretaries of all companies having a public interest, together with lists of the houses owned and controlled, extracts from balance-sheets showing dividends paid, and the general financial position of the companies. As an authoritative guide and book of reference on all matters connected with the financial side of amusement companies, the book is absolutely invaluable. Its cost is only one shilling, and the publishers are Messrs. Keith and MacAllister and Co., Ltd., of 33, Bishopsgate, E.C. 2.

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NEXT WEEK'S CALLS.

MONDAY, JUNE 17, 1918.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BOSTOCK TOUR.

BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—Fannie Furber, Pictures.

HAMILTON HIPPODROME (rehearsal, 1).—A. W. B. Kingston and Co., in drama from repertoire.

IPSWICH HIPPODROME (rehearsal, 2).—Cassie Walmer, Lottie Collins, jun., The Enzers, The Santaires, Wheeler and Wilson, Pathé Gazette, Four Clovelly Girls.

NORWICH HIPPODROME (rehearsal 3). — Cory and Sennot present "Entre Nous" revue, Arthur Slater, Harry Brookes, Pathé Gazette.

NORWICH THEATRE ROYAL.—"The Amazing Marriage."

PAISLEY RINK VARIETY PALACE (rehearsal, 6.30).—The Bradshaws, Kit D'More, Sadler Elsie Quartette, Pictures.

KENNEDY CIRCUIT.

BIRMINGHAM GAIETY. — Ventom Swift's revue, "All Aboard," and company as booked.

CANNOCK HIPPODROME. — Blerot's revue, "Buzz Along."

W. BROMWICH EMPIRE.—Hart and Leonard's revue, "Spades and Diamonds."

W. BROMWICH OLYMPIA.—Delome and Cork's revue, "Hunting Morn."

LONDON SYNDICATE HALLS.
(See Page 23.)

LONDON THEATRES OF VARIETIES.
(See Page 6.)

MACNAGHTEN TOUR.

(Rehearsal at all halls at 12.)

BLACKBURN.—Gus Harris, Flynn and Haynson, "Yellow Fang," Fred Stafford, Sisters Macarte, Sisters Gaye, Bert, Elliott, Bioscope.

BRADFORD. — Three Mahers, Elsa Cowie, O. B. Darrell Les Nossellas, Coquelli, Tess Le Roy, "In the Tenches," Bioscope.

BURNLEY. — Sisters Austin, &c., Bioscope.

CARLISLE.—"Frills and Fancies."

HALIFAX.—Fred Lloyd, Cosgrove and Burns, "The Dummy," Bioscope.

HUDDERSFIELD. — Gwennie Morgan, Andy Carr, Nine Dainty Dots, The Joannys, Renee Rice, W. B. Raby, Morritt, Bioscope.

SOUTHAMPTON.—May Sherrard, Fitzgerald's Girls, Ricardo, Walsh and Milne, Molly Butler, "Bingle's Bungle," De Busse, Bioscope.

WARRINGTON.—"Zig-Zag."

MOSS EMPIRES.
(See Page 23.)

STOLL TOUR.
(See Page 23.)

VARIETY THEATRES CONTROLLING CO., LTD.

BRIGHTON HIPPODROME (rehearsal, 12).—Ernie Ream, Renee, Will Evans and Co., Nellie Wallace, Riggs and Witchie, King and Benson, Martelloni Troupe.

GLASGOW ALHAMBRA (rehearsal, 12).—Seymour Hicks in "Cash on Delivery."

LEEDS HIPPODROME (rehearsal, 12).—Ruff and Tumble, Thornley-Dodge, Kavanaghs, "Mr. Mayfair."

LIVERPOOL HIPPODROME (rehearsal, 12).—Enardo Bros., Dorma Morgan, Francis and Alfred, Fyne and Hurley, Bell Hattons, Farr and Farland, Great Carmo.

MANCHESTER PALACE (rehearsal, 11).—Lauri de Vine, Burr and Hope, Johnson Clark, Maidie Scott, Elgar Hudson Quartette, Morny Cash, Mlle. Margo.

MARGATE HIPPODROME (rehearsal, 2.30).—"Ring o' Roses."

NEWCASTLE HIPPODROME (rehearsal, 12.30).—Bart and Bart, Great Maurice, Les Trombettas, "Frills and Drills."

PORTSMOUTH HIPPODROME (rehearsal, 1).—Benedetti Bros., Dorothy Storm, "Pleasure Bound."

SHEFFIELD HIPPODROME (rehearsal, 12).—Billie and Burke, Annie Rooney, Joe Boganny and Co., Foster Kershaw, Arthur Prince, Dan Whitley, Three Jees.

SOUTHAMPTON HIPPODROME (rehearsal, 12.45).—"Hanky Panky."

SOUTHEND HIPPODROME (rehearsal, 1.30).—"Who's the Lady" (3 nights) and "The Glad Eye" (3 nights).

WOLVERHAMPTON EMPIRE (rehearsal, 1).—Bonando, Dorothy Lena, Will Van Allen, Mewse and Singer, Sam Mayo, Witt and Butt, Harry Thurston and Co.

LEON VINT CIRCUIT

BARRY DOCK PALACE.—Peggy Pryde, the Bartons.

LLANELLY PALACE.—Normandy Five, Fred. Wilhams.

NEATH PALACE.—Ellis and Carlton.

ALBANY WARD CIRCUIT.

Rehearsals at each place at 1 o'clock, except Weymouth, at 12.

BRIDGWATER PALACE—Rondelle and Royat.

CHIPPENHAM PALACE. — The Sunbeams, Monday Tuesday, and Wednesday.

SALISBURY NEW THEATRE. — "Romance" Co.

SALISBURY PALACE.—Horace Barnes, Brisdon, Violet Vaughan Trio, Bill Housine and Co.

WEYMOUTH JUBILEE HALL.—Quaint Q's, Van Huldens, Red, White, and Blue Trio, Two Jeanes, Ivor Vinter.

YEOVIL PALACE. — The Sunbeams, Thursday, Friday, and Saturday.

MISCELLANEOUS.

ALDERSHOT HIPPODROME (rehearsal, 1).—Khaki Boys, Murphy and Mack, Vivian Foster, Hart and Pep, Ridiculous Gecco, Clo D'Arte, Leslie Elliott, Anita Hayes.

ALDERSHOT ALFRED BERT'S MILITARY HALLS (rehearsal, 2.30).—The 5 Jukes, Syd and Sybil, The 4 Pinks, Poole and May, Sisters Byron, The 5 Tip Tops, J. P. Boston, Elsie Cubbin, Lily Weston, Tom Delaware, Gwen Walters, Herbert Webber, May East, Ethel Grey, Sisters Curtis, Bonnie Gordon.

ASTON HIPPODROME (rehearsal, 12).—Lew Lake's "House That Jerry Built," Ford and Fordham, Carina Trio, W. E. Chapman, Jessie Ewart, Morgan and Burke.

AYR PAVILION (rehearsal, 1).—Irma Lorraine, Betty Butters and Boob, Wullie Durkin, The Artois, Australian Alberto, Williams and Parker.

BATH PALACE.—"All Clear" revue.

CHELTENHAM HIPPODROME — "Sunshine" revue.

COVENTRY HIPPODROME (rehearsal, 1).—Rejected Remounts, Jen Latona, James Reid, Bros. May, Marcelle de Vere, 4 Maxwells, Sandy Powell.

DUDLEY OPERA HOUSE (rehearsal, 1).—"Little Miss Vanity."

DUNDEE KING'S (rehearsal, 12).—Charles R. Whittle, Vasco, Emilie Lay and Pianist, Leo Bliss, Dorothy, B. Lloyd, Les Bastiens, &c.

EDINBURGH PRINGLE'S PALACE.—J. B. Strain, Three Service Boys, Valentine Lister.

FOLKESTONE ELECTRIC THEATRE (rehearsal, 12.15).—Hilton St. Just and Van Walle, Charles Chard, and pictures.

GLASGOW PAVILION (rehearsal, 11).—Albert Whelan presents "All Wrong"; Yvonne Granville, Albert Vivian Peake and company, Meymotts, Maisie Ayling, Jennie Castelle, and company as booked.

KINGSTON EMPIRE (rehearsal, 12.30).—Ella Shields, Vernon Watson, Gaby Revette, Romaine and Dainton, Ross and Goodwin, Harry Hewitt, Sisters Le Claire, The Fieldes.

LONDON GRANVILLE (rehearsal, 12).—Phil Bransby, Dot Moss, Daphne Wynne and Webster, Milton Bros., Betty Bruce, Wal Grove, 5 Bombays, War Office Topical, and Karno's "Mumming Birds."

LONDON PALACE THEATRE.—"Very Good Eddie."

LONDON VICTORIA PALACE.—Kirkby and Hudson, Oswald Williams, Elliott Savonas Sam Barton, Austin Rudd, J. H. Scotland, Win and Windle, May Rodney.

NORTHAMPTON NEW THEATRE (rehearsal 12).—5 Wartons, Irene Rose, White and Pike, Thring and Potter, Mildred Maude, Viviana and company, &c.

PENGE EMPIRE (rehearsal, 12).—Stafford and Woodward's "Within the Law."

PLYMOUTH PALACE THEATRE (rehearsal, 1).—Lawrence Wright Musical Ensemble, Jerry and Co., Evelyn and Clayton May Kingsley, Little Hatch, Lucy Brennan, Bros. Curran.

PONTYPRIDD TOWN HALL.—Oneenie Leighton, Sharp's Tromboneers, W. V. Robinson, Griffiths and Clare pictures.

READING PALACE THEATRE (rehearsal, 1).—G. T. Pattman's Organ, La Crisetta, Signor and Mdme. Borelli, Pathé's Gazette, Madge Clifton, P. Barrington and company, "Not a Bad Judge."

RICHMOND HIPPODROME. — "For Sweethearts and Wives" Co.

ROTHERHITHE HIPPODROME (rehearsal, 12).—"Should a Woman Tell" and company as booked.

SALFORD THEATRE.—Revue, "Don't Tempt Me," and company as booked.

SHOREDITCH EMPIRE.—Kuming and Windsor, Athas and Collins, The McLean Twins, Henry Whiteley Four, Revene and Carpenter, Marie Claire, Ruby Rowe.

AROUND THE HALLS.

LONDON PAVILION.

Frank Van Hoven, America's dippy magician, is here this week. On Monday evening Van caused roars of laughter with his three small boys and their caps, the bowl of water, and the ice, to say nothing of minor other tricks. Van's never-ceasing patter is irresistibly funny. He had a great reception on Monday. Lily Long is also responsible for much merriment, and had to sing three numbers on Monday before the audience would let her go. The Australian comedy duo, Armstrong and Howarth, a capital light comedy gent, and a pretty lady comedienne, do well, and Gunner Dear in music from strings, and that wonderful wire walker, Paul Gordon, are also in the bill.

The Melodious Scots, a male voice quartette, get plenty of applause for their harmonious rendering of several numbers. Irene Magley and George Lee, the former in a "Rock away" song, and the duo in some fine terpsichorean efforts, were well received, as were also Mazuz and Mazette, clever comedy eccentrics. Clara Evelyn and Ivy St. Helier, in three good numbers, were a decided attraction, and Leon Morton and company in "The Profiteers" complete the entertaining bill here.

THE PALLADIUM.

"Anybody been on doing any rag-time stunts? What! No rag-time stunts? Oh, we'd better have some rag-time stunts." Here we have the basic idea of Mr. Harry Weldon's first contribution to the programme at the Palladium last week. He follows the above remarks by a brief performance demonstrating what "a rag-time stunt" should be, with a result highly entertaining. Harry afterwards proceeds to deal with conjuring, sentimental vocalism, and so on. Having brought his diverting miscellany to an end, he once again introduces us to the gentleman whose most frequent remark is, "Tell 'em what I did to Colin Bell." Most variety theatre patrons are familiar with this item, but to have seen it once is only to be anxious to see it again.

Mr. Bransby Williams gave his clever impressions of a boarding-house party attempting to play an old-time melodrama; the Queen of Comediennes, Miss Marie Lloyd, contributed three items in her own inimitable manner, and a very pretty turn was provided by Miss Cissie Lupino, whose two dances were very pleasing.

The Gomez Trio, in a vocal and instrumental scena, were very popular; the Four Kemptons supplied some vigorous and clever dancing; Coram and "Jerry" proved as popular as ever, and Joe Collins presented the Eight Stella Girls in a series of novel dances. Scotch Kelly was absent from the programme on the night of our visit, Miss Winifred Ward deputising with a couple of capital songs, to everyone's satisfaction.

Mr. Harry Weldon, Mr. Bransby Williams, and Coram remain in this week's programme, among the popular newcomers announced to appear being Billy Merson, Fred Barnes, O'Gorman Brothers, Joan Hay, Sidney Jay, and Mayne Stephens.

VICTORIA PALACE.

At this popular variety house there is a capital bill of fare suitable to all tastes. Hilda Newsome, a charming and lively soubrette, sings with sprightly comedy expression of "Shy Little Susie," and her Dutch song and clog dance is very popular. George D'Albert, the bright and breezy comedian, is a great favourite with "Our Cinema Show" and "The Poor Old Coon Who Lost the Train." Frank and Vesta, the champion American dancers, give a taste of their quality in a sailor's hornpipe, "Cohen's Rag," a very clever characteristic number, and dancing displays.

Ella Retford, in her new songs, impressions, and dances has irresistible dash, gaiety and sparkle, and "When the Sun Goes Down in Dixie" is given with distinction and daintiness. In response to an undeniable encore Miss Retford gave "They All Look Alike in Khaki." Rose Cambry, with charming gowns and humorous ditties, including the elucidation of the happenings "Under the Old Apple Tree" and "You Must Have a Ticket for That," proves immensely popular. Albert Whelan, s'meur, story teller, and songster, is in first-class form. "Some Sunday Morning," "The Darlin' Girl from Clare," and "The Fountain of Youth" being among the popular ditties he gave on Monday. George Bass, the droll revue artiste, is very funny in his quaint recital of his experiences, his gags and business keeping the house in a continual roar. The Mandos, in their whirlwind speciality, performed on the suspended anchor with a battleship scene, is a marvel of skill, strength, and equipoise, almost incredible in its daring.

ILFORD HIPPODROME.

Lois Barker and Percy Tarling as "The Grumblers" in humour and music, written and composed by themselves, were first favourites at the Ilford Hippodrome last week. From the moment of Mr. Tarling's unique introduction to their final number, "The Moon," the Grumblers kept the audience very merry with their clever topical songs, and Mr. Tarling told some very neat stories. They had a great reception. Jen Latona was also very popular. Appearing first with her concertina, she afterwards sang at the piano, "That Little Old Home," a novelty being the introduction of a dance "off." So successful was this that Miss Latona had to give an encore. Pretty Miss Marjory Fulton's singing of the Hawaiian sunshine number was excellent, and the dance following captivated the hearts of the Ilfordians. Tom Leamore has a capital number, in which he appears as a Scotch soldier in kilts, and his reception is of the heartiest. John Lawson and Co., in "The Bully of Berlin" (Monday and Saturday), and "Humanity" (other evenings), were also in the bill. In the first-named piece on Monday, Mr. Lawson was supported by an excellent cast, including Miss Lucille Sydney. The programme was completed by Syd Sydney, a good comedian and dancer; Harry Moore, who, while singing a newspaper song, tears artistic designs in posters; Dandy George, with his interesting speciality act, dogs and pigeons doing many very clever things; and Dick Tubb, who as a burlesque "nut" sings well. "Have You Seen the Paper Today?" Ex-Ambassador Gerard's film completes.

KINGSTON EMPIRE.

Mr. William Henshall presents the highly amusing revue, "The Sugar Baby," here this week. It is aptly described in the programme as a laughing salad with musical dressing. The laughter is centred round Harry Scott, who takes the part of Smoky Mokes, the porter in the View Hotel, Rotunda Mountains, U.S.A. Smoky Mokes is, indeed, a great success, and keeps the house in roars of laughter. His dancing, too, is quite unique, and he is seen at his best in his song. "Nothing Ever Comes My Way." Miss Beryl Deane is a captivating Dorothy, and her songs, "Because You Are You" and "Always Do as Mother Says," are well rendered and much appreciated. Eddie Whaley takes the part of Cuthbert Cavendish, the hotel clerk, and his song, "When You Are Trying to Do Your Best," goes with a good swing.

Fête at Dulwich.

A grand fête is being arranged to be held on Thursday, July 18, in the grounds of the Grove Hotel, Dulwich, in aid of the Wounded in Camberwell Hospitals Comforts Fund, the Licensed Victuallers' Charities, and the Variety Artistes' Benevolent Fund. Will Johnson, of the "Robin Hood," Kenbury-street, has been appointed director of the variety entertainment, and he would be glad to hear of any "star" artistes in London that week who would kindly give their services at either of the two shows, one of which will be from 3.0 to 4.30 and the other from 6.0 to 7.30.

"JUST MY LUCK."

A Musical Comedy Production, Produced by the I.V.T.A., Ltd., at the Dalston Theatre, on Monday, June 10.

"Just My Luck," presented by the I.V.T.A. at Dalston on Monday, is a musical comedy revue with many funny lines and much humorous business, and some delightful songs, which, with one or two exceptions, were encored. Four young people who find themselves stranded without money in the Hotel Peltapole provide the mainstay of the fun. A restored pocket book at the end of the third scene enables the two pairs to go off and get married. Mr. Len Teel is a capital comedian, and keeps things going briskly. He appeared to best advantage in the burlesque acting in the second scene and in the interview song with Miss Nance Haines. The latter is a charming comedienne with a good voice, and a real sense of fun. She sang a number of songs, and was at her best in the "Indian Rag" number. Excellent work was also given by Miss Elsie Norris, whose well-modulated voice was heard to advantage in six or more numbers, the best being "Every Day" and "One Little Hour of Moonlight." The other principal conspirator was played by Mr. James Herbert, who can sing well. Other parts were played by Mr. Herbert Lewis, as the pompous hotel manager, and Miss Blanche De Roy as a vivacious French girl. Alberta Flaney, the popular violinist, is also in the cast. Solo dances were gracefully given by Miss Marcelle Wilson, and the chorus was strengthened by Miss Lottie Stone's troupe of dancers.

The revue has been produced by Wybert Stamford, and is in three scenes. The dresses are particularly tasteful and striking, and a strong feature of the production is the music, which has been composed by Sullivan Brooke and Sheridan Gordon. There are also some very tuneful and artistic numbers written by Jas. W. Tate, Arthur Anderson, and Harold Samuel.

THE TERRIERS.

At the meeting on Sunday last Cyril Yettmah, officiated as W.T., Capt. De Villiers as V.T., George Cooper G.C., Ted Karno W.D., Wilkie Warren Y.B., and Arthur Were as Organist.

A hearty welcome was extended to Capt. De Villiers, Wilkie Warren, and Tommy Neildon upon their re-appearance in the Kennel.

Letters have been received from Terriers Jack Harris (Holland), Billy Kloof (Pittsburg), Ken Gallimore (France), Dan Hendy Clark (Soudan), and Harry N. Nicol (France).

TO OUR READERS.

Prohibition of Newspaper Returns.

The Paper Controller has issued an order, which takes effect on June 24, stopping the return of unsold copies of newspapers and periodicals.

Newsagents will thus have to order only those copies for which they have themselves received orders, and, therefore, readers of the "Era," who buy their copy through a newsagent, will have to place a definite order for the paper in order to obtain it.

Readers on tour should place a copy on order with local newsagents as early as possible each Monday, as after June 24 there will be no casual copies on Sale.

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VAN HOVEN
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This Week, London Pavilion. Next, London Pavilion & Tottenham.
GEORGE BARCLAY, P.A., Eccentric Club.

VERY, VERY SORRY. I promised last week to give you all a SURPRISE THIS WEEK, and were the paper ONE DAY LATER in coming out I could have kept MY PROMISE. BUT on my honour I will NOT FAIL you next week, and for having kept you waiting I will tell you in advance that it will be more than a surprise, it will be a SENSATION. It will POSITIVELY BE THE TALK OF THE THEATRICAL WORLD. It took a long time to get it in order, and many, many weary hours of TALL THINKING AND NUMEROUS CONSULTATIONS. But it is worth it. I can't tell you more now, and DEEPLY REGRET THAT IT MUST BE POSTPONED THIS ONE MORE WEEK. BUT BE PATIENT, FOR SO SURE AS THE HEAVENS ARE ABOVE, NEXT WEEK WILL FULFIL YOUR ANTICIPATIONS.

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THE WORLD'S AGENCY.

"EMERALDS."

Drama, in One Act, by E. P. Clift, Revived at the Empress, Brixton, on Monday, June 10.

Gisèle .....Miss Viola Tree
De Borcy .....Mr. Frank Esmond
Gisèle's Maid .....Miss Ada Clifford
Dupont .....M. Clifford Heatherley

This playlet was first produced at the Palace Pier, Brighton, on July 30, 1917, and afterwards staged at the Queen's Theatre, in front of "Mrs. Pomeroy's Reputation." For those to whom the sketch is quite new, it should be explained that the necklace has been given to Gisèle, to all intents a Parisian première, by a notorious and wealthy Rajah, who duly expects his price. Gisèle, true to an absent love, is determined to return the jewels in the morning, and calls for a revolver to protect it overnight; but the crafty maid, expecting her Pierre in half an hour, gives her the weapon unloaded. Meanwhile the absent one has returned, masked, and, secreted behind a convenient screen, awaits his own paticular chance, which he afterwards explains is due to a mad jealousy, increased by the loss at Monte Carlo of every centime in an effort to gain a footing with her other courtiers. He prevents the escape of the real, professional thief (he is first taken for a confederate, of course), whom Gisèle "holds up" with her empty revolver with wonderful sangfroid, and between them the situation and the emeralds are saved; the maid and her Pierre packed off on the spot. De Borcy, for he is the man in the mask, unmasks, tells his story, and all is well. She loves him for himself. He will return the price of dishonour with his own hands.

Miss Tree, though possibly rather Shakespearian at times than new-Parisian, speaks her lines and contributes to the situations with great power; indeed, hers is a fine performance. Mr. Esmond, an ideal sketch-actor with an exceptionally fine presence, tells his story and his love in manly style. Mr. Heatherley's "crook," though a well-prepared piece of work, lacks the complete touch of apache; while Miss Clifford, on the other hand, must know her own particular quartier of Paris very well indeed. The staging is good, and Miss Tree's little piano-song is a pretty thing to hear, and makes well for the right effect.

Doris Broughton.

Following a most successful tour in the provinces and in Ireland, that sweet little singer, Doris Broughton, returns to town on Monday to open on the L.T.V. halls.

"Lola."

A new musical play, by Wm. T. Ivory and Kenneth Morrison, entitled "Lola," featuring Lola De' Liane and Lowe and Loman, is down for production on the 24th of this month.

Journalists' Presentation to Bath Manager.

As a sequel to the Valentine Day matinée at the Bath Palace Theatre in aid of the War Distress Fund of the National Union of Journalists (Bath Branch), Mr. W. S. Pearce, the lessee of the Palace Theatre, was recently presented with a handsomely illuminated and framed address by the members of the Bath Branch of the N.U.J., in recognition of his generous help in lending his theatre free of all charge for the matinée. Mr. Pearce, by the way, is now busily organising a carnival in aid of war charities.

Bristol Panto. Favourites.

Horace Mills and Lupino Lane, who have been getting hearty receptions this week at the Bristol Hippodrome, are great pantomime favourites in the metropolis of the West, and Bristol audiences are most loyal to those whom they learn to love in the "good old annual."

Where He Gets Them.

Bristol has a special attraction for Horace Mills, as it is there he has collected some of those wonderful articles of feminine garb with which he astonishes audiences when he blossoms out as a pantomime dame. One day he saw an old lady wearing a quaint bonnet, and he followed her for nearly three miles before he had pluck enough to open negotiations for a deal which led to his getting the bonnet, and the former owner of it a brand new one, quite a thing of beauty, and a sovereign for the transfer.

THEATRICAL GOSSIP.

Additional Birthday Honours—A Boom in Boccaccio Plays—More Musicalised Farce—Sarah Siddons Dramatised.

Sir George Alexander's Generosity.

The love which Sir George Alexander bore for his profession was signified in innumerable ways during his lifetime, and the legacies in his will, which we print in another column, serve to prove that his utterances were no mere words. By the terms of his will, a fourth of the residue of his fortune reverts on the death of his wife to the Actors' Benevolent Fund, and another to the Actors' Orphanage institution, in his devotion to which the late actor-manager never wavered.

The Proposed Standard Contract.

The Touring Managers' Association receives a deputation from the Actors' Association on Friday, at 12, with regard to the draft contract proposed by the latter body. There should be little difficulty in coming to an agreement on the main points of the contract, which is moderately drawn and equitable. Managers should bear in mind that if they give preference to members of the association a recurrence of the offences to which the secretary of the Touring Managers' Association called attention recently in our columns would be avoided.

Discharged and Demobilised Actors.

Every encouragement is being given by the Actors' Association to the proposals made in our columns recently by Mr. Denis Neilson-Terry in the interests of discharged and demobilised actors. At yesterday's meeting the council decided to carry out Mr. Neilson-Terry's suggestion and give the benefits of the agency free for the first engagement. It now remains for the discharged actor-soldier to respond by joining the Association.

A Chess Proposition.

The fact that the King has honoured novelist-dramatist-journalist Hall Caine with a knighthood is welcome news. Our new knight has a Castle—namely, Greeba Castle, in Manxland.

The week-end birthday honours list gives more distinctions to people associated with the theatrical profession. Thus, Miss Decima Moore, for her services as honorary secretary of the British Army and Navy Leave Club in Paris, is made Commander of the Order of the British Empire; and Mr. Alfred Sutro, who is described as "Head of the Censorship Section, War Trade Intelligence Department," is created an Officer of the Order of the British Empire.

"Telling the Tale."

The fact that the phenomenally long run of "A Little Bit of Fluff" is announced to end at the Criterion very soon reminds one that a previous Criterion success, namely, "Oh! I Say!" is being transformed into a musical play. It will be presented in the early autumn under the title of "Telling the Tale."

A Siddons Play.

The great Sarah—not Bernhardt, but Siddons—is to re-visit the glimpses of the footlights as the leading character in a new shortish drama by Miss Clare Elstof. The superb sister of the Kemble brothers will be enacted by Miss Agnes de Liana, a young Roumanian actress, who is now scoring on tour as the leading character in "Within the Law."

Censor and Siddons.

Evidently there is something rather daring in this Sarabesque play, for, according to a hint just let fall by the fair young authoress, the Play Licenser has "had a word or two to say." Now, however, it seems "All Clear."

"The Loving Heart."

The threatened group of plays based on bits of the Decameron starts at 7.40 to-night at the New Theatre with the production of "The Loving Heart," written by Mrs. Henrietta Leslie and a well-known "official" who prefers to pen-name himself "John Dymock." It is evident that every possible endeavour has been made to render "The Loving Heart" a play full of human interest and gentle humour. In fact, says Mrs. Leslie, "it will be found, we hope, quite a mediæval 'Quality Street.'"

Mrs. Henrietta Leslie is well known in Chelsea, and has lived among studios all her life, her mother being an artist. She has many enthusiasms, a pet dog named Suffragette, and a charming personality. Many noted painters have painted her, and she is herself something of an authority on colour.

It is to be regretted that Mr. Richard Coke, the entrepreneur responsible for the short season at the New, and one of the most enthusiastic youngsters that ever truly loved the British drama, cannot be present at to-night's premiere. Mr. Coke gave up his earnest theatrical work at the start of the war and enlisted as a "Tommy." Soon afterwards he showed prowess that gained him promotion. Then he was badly wounded. Being still desirous of doing his bit, he is now in the Transport Service, and has gone Eastward. So the result of his experiment to-night—a result we all hope will be most successful—must be wired to him.

"The Loving Heart" will have to yield place early next month to "The Chinese Puzzle," which Mr. Leon M. Lion will produce at the New. The piece is written by Mr. Lion in conjunction with Miss Marion Bower. This is the play in which Sir George Alexander had hoped to make his reappearance had his health permitted him to return to the stage. Miss Lilian Braithwaite and Miss Ethel Irving will be included in the company.

Decameron Drama No. 2.

The second Boccaccian stage play to appear before long, namely, "Decameron Nights," to which we recently referred in this column, will, Mr. J. L. Sacks informs us, be presented after all at the Empire, when "The Lilac Domino" is doffed

Notice.

If any theatrical manager has recently lost from his theatre or stores in London a Buhl table and escritoire, he is requested to communicate at once with Mr. H. W. Rowland, Theatrical Managers' Association, 62, Shaftesbury-avenue, W. 1.

The Martin Harvey Tour.

On Saturday night Mr. Martin Harvey concluded his long and brilliantly successful tour of the provinces. Last week was spent at the County Theatre, Reading, and the Theatre Royal, Leamington, where the same splendid success which has been characteristic of the tour was enjoyed

Miss N. de Silva (Mrs. Martin Harvey) has, unfortunately, had a breakdown in health, very largely brought about owing to her strenuous war work and the arduous nature of the tour, and was unable to appear at Leamington. Her parts were very successfully played by Miss Mary Gray, the gifted wife of Mr. Frank B. O'Neill, Mr. Martin Harvey's popular business manager.

On Friday afternoon, at the Town Hall, Leamington, with the Mayor in the chair, Mr. Martin Harvey gave an afternoon concert in aid of the Y.M.C.A. He was assisted by the members of his company, Miss Jean Graham, Mr. Frank Forbes Robertson, Mr. J. Cooke Beresford, Mr. Rutland Barrington, Mr. Fred Grove, Mr. Phil Terry, and Miss Mary Gray, and also aided by Miss Helen Mar. Following a short address by Mr. Harvey, a collection taken totalled £130. Mr. Martin Harvey also made a Red Cross appeal at the theatre, when the audience contributed £45.

Nursey! Nursey!

Miss Marie Löhr has decided to produce the new four-act comedy written by Richard Claude Carton and Justin Huntly McCarthy, at the Globe next Friday week, the 21st inst. Its title, "Nurse Benson," need not necessarily infer that the play will shape in such a manner as to remind you of that popular Clarice Mayne ditty, "Nursey, Nursey loved her little Percy, in a Percy-vering way." Still, its "trend" will indicate something of that sort.

Master and Man.

Wholesome advice is contained in the report of the secretary presented at the annual meeting of the staff branch of the National Association of Theatrical Employees last week. "A word," says the report, "seems necessary to those who have charge of admission to theatres. They are urged to protect the interest of the management in every way; to admit no one without a ticket or the direct permission of the management; 'friends' do not pay wages, and the higher the revenue of the business the higher wages we can claim for those who gather it in and safeguard it."

Trade Unionism does not, as a rule, emphasise the value of the employee looking after his employer's interests, and it is good to find a theatrical association leading the way in urging that its members shall stand by their employer and protect him from imposition. Such conduct inspires confidence, leads to mutual understanding, and paves the way for the solution of many a problem.

The Operatic Outlook.

The public for opera in this country is probably more numerous at the present time than it ever has been before, and consequently it is a matter of particular interest just now to find the Carl Rosa Company giving encouragement to native musical talent by the production of an opera by a British composer. The history of British opera is not a very inspiring one, and that regrettable state of affairs is primarily due to the fact that the public in this country has had very limited opportunities of cultivating a taste for opera at all, let alone of the British variety.

The facts that the public has apparently cared very little about opera, and that they have so seldom had an opportunity of listening to it, have reacted one upon the other, with the result that to the nation as a whole opera has hitherto counted for very little. In striking contrast has been the position of opera in many other countries. In most towns of any size on the Continent, opera is almost always available. This has gone on until operagoing has become part and parcel of the ordinary, regular social life of those nations, and not, as it has been for the great majority of us, an occasional diversion.

Fortunately, thanks to the persistent efforts of a few companies, of which the Carl Rosa is one of the most conspicuous, it does seem at last as though something approximating to this much-to-be-welcomed state of affairs may before long exist in this country. At all events, it is an admitted fact that the outlook for opera in this country has never been brighter than it is to-day.

"Uncle Anyhow's" Successor.

Mr. Alfred Sutro's comedy, "Uncle Anyhow," is to finish its career on Saturday at the Haymarket Theatre, after a run of only six weeks. Its successor, to be produced on Wednesday next, is a new three-act comedy, by Mr. Ernest Denny, entitled "Marmaduke." Mr. Dennis Eadie will appear in the title-rôle, and the cast will also include Mr. Randle Ayrton, Mr. Vincent Sternroyd, and Mr. Sydney Valentine, Miss Mary O'Farrell, Miss Muriel Pope, Miss Helen Rous, and Miss Mary Jerrold.

Mr. Harrison's Recovery.

The many friends of Mr. Frederick Harrison, the Haymarket Theatre's lessee, will be pleased to learn that he has almost wholly recovered from a very bad cold from which he has been suffering during the past two months. He has derived much benefit from his stay at his country house at Haslemere, a particularly charming part of old England.

The Pimpernel's Portrait.

There is a striking picture of Mr. Fred Terry, in the character of the Scarlet Pimpernel, at the annual exhibition of the Royal Society of Portrait Painters in Piccadilly. It is painted by Mr. Frank Daniell—whose capital portrait of Mr. J. B. Mulholland was one of the successes of last year's Academy—and shows the ever-delightful actor in his happiest mood. His expression is whimsical, critical, just breaking into a smile—Sir Percy Blakeney to the life.

Opera at Liverpool.

The two weeks' season of the Allington-Charsley Opera Co. begins at the Shakespeare, Liverpool, on Monday. On Sunday, June 23, Mr. Kelly and Mr. Allington-Charsley will give a concert in aid of the Lord Mayor's Prisoners' of War Fund.

Sir Frank at the Front.

Sir Frank Benson, who will be sixty next November, has shown a fine example to many younger men by going to the Front as a motor-lorry driver. He tried some time ago and was rejected, as a driver. Then he went out to a French canteen, with Lady Benson and his old acting friend, H. O. Nicholson, and did all kinds of menial work for the poilus. It is to be regretted that a proposal which was made that Sir Frank should play in a series of short Shakespearian scenes on the variety stage to assist the war aims propaganda should have fallen through, but the ways of Whitehall are past understanding.

Sweets from the Sweet.

Miss Eilis Jeffreys will again be in charge of the tea tent at the Theatrical Garden Party in the Botanic Gardens on June 25. This year Miss Jeffreys calls her tent the "Rose Tea Tent," and all her helpers are to wear a distinctive badge that she is making herself. Her chief difficulty is going to be sugar, but already "three very pretty ladies" have promised to save up their ration allowance and sell it to patrons of the tent at so much apiece.

Miss Jeffreys wants to know if anyone will follow this good example and send to her at the Playhouse their sugar rations for sale at the garden party. As an inducement she promises to send a signed photo postcard of herself by return.

Princess Mary has just signified to president Gerald du Maurier her gracious intention of patronising the Theatrical Garden Party at the Royal Botanic Gardens next Tuesday week.

Gertie Millar's New Role.

Miss Gertie Millar will act as groom to the pony whose services she is giving to the patrons of the theatrical garden party. The date of the event should be borne well in mind. It is June 25, at the Botanic Gardens, Regent's Park.

Actors' Church Union.

The report of the secretary of the Actors' Church Union shows that during the year ending April 30, 1918, 253 new members were enrolled, making the total membership 830. The annual conference will be begun on June 17 with evensong at St. Andrew's-under-Shaft. The following morning there will be sung Eucharist at St. Anne's, Soho, with breakfast at a neighbouring restaurant at 9.30. The morning conference will be held at St. Anne's Rectory, at 10.30, and the afternoon meeting at 28, Soho-square at 2.30. The Bishop of Winchester will preside.

Theatrical Weddings.

The marriage of Mr. Fisher White and Miss Joan Vivian-Rees, both members of the "Damaged Goods" company at the St. Mart'n's Theatre, recently took place in a provincial town. The bride is the daughter of Mr. Vivian-Rees, the Welsh coalowner, and a portrait of her, by Miss Lindsay Williams, is in this year's Academy. Mr. and Mrs. White are on tour with "The Little Brother."

The Parish Church at Weybridge was the scene on Monday of the wedding of Mr. Arthur Collins, jun., son of the popular manager of Drury Lane, to Miss Kathleen Gill. The ceremony was a quiet one, the attendance being limited to members of the family. Mr. Gilbert Beale acted as best man.

Busy Mr. Boucicault.

Although Mr. Dion Boucicault ended his four years' interesting and enthusiastic tenancy of the New Theatre last Saturday night, he is going to be by no means idle. Apart from his Coliseum and other dates with "Wurzel Flummery," &c., he has just taken a fine suite of offices not far from his recent theatre-home, and will at once "get busy" with sundry productions. One of these will be his annual presentation of "Peter Pan." Another will in all probability be a most extensive and expensive production of a play of national importance.

Authors' Pensions.

The liberal support which its Pension Fund has received now enables the Society of Authors to offer another pension, in addition to the five already granted, to authors needing assistance. Full particulars and forms of application can be obtained from the secretary. Applicants for these pensions, the minimum amount of which is £25 a year, must have been members of the Society for an aggregate of ten years.

Mr. J. T. Grein and the "Sunday Times."

Mr. J. T. Grein has resigned his position as dramatic critic of the "Sunday Times." In making the announcement the editor "sincerely regrets the circumstances through which Mr. Grein's valued collaboration of more than twenty years comes to an end."

Royal Academy Scholarships.

The Ada Lewis Scholarships will be competed for on or about Sept. 18 at the Royal Academy of Music. The first of the scholarships, instituted by the Carl Rosa Opera Company, will be competed for on or about Sept. 20. The literary examination in connection with the Dore Scholarship will be held on or about Sept. 16, and the musical competition on or about Sept. 18 Candidates for the Sir John Goss Scholarship (for which only choir or ex-choir boys under 17 years of age on July 1, 1918, are eligible) must forward their names on or before July 1 to H. A. Harding, Hon Sec., Royal College of Organists. They must present themselves at the Royal College of Organists, Kensington Gore, S.W., accompanied by one parent or responsible friend on July 12 at a time which will be duly notified to them, and must bring with them a certificate of (a) character, (b) birth, (c) of being or having been a choir boy.

GEORGE ALEXANDER'S WILL.

MUNIFICENT BEQUESTS TO THEATRICAL CHARITIES.

The will of Sir George Alexander, whose death occurred on March 16 last, is dated February 21, 1918. He leaves estate valued at £90,672 10s. 3d., with net personalty £60,058 19s. 10d.

Details of the will are as follows:—

The portrait of his parents to his sister, Margaret Hutchinson.

Silver box presented to him by the late Queen Victoria, to his wife.

Inkstand presented by the late King Edward VII. to his wife for life, and then to his godson, Alister Wedderburn.

Silver bowl presented by Her Royal Highness Princess Christian to his wife for life, and then to Margaret de la Rue (Mrs. Stuart de la Rue).

Silver cup and book presented on the 25th anniversary of management to his wife for life, and then to London Museum at Lancaster House.

Portrait of himself by Sir Luke Fildes, R.A., to his wife for life, and then to the Green Room Club

His bust by Onslow Ford, R.A., to his wife for life, and then to the Beefsteak Club.

Portrait of himself in the "Prisoner of Zenda," by Robert Brough, to his wife for life, and then to the Garrick Club.

To Robert Alexander Dundas Ogilvy Wedderburn, Esq., K.C., in remembrance of a lifelong friendship, such personal belongings as he may select within one year of the value of £100.

To Vyvyan Holland, son of Oscar Wilde, his interest in his father's plays, "Lady Windermere's Fan" and "The Importance of Being Earnest."

On the death of his wife all property, subject to trusts of a settlement dated May 1, 1896, as to one-fourth to the Actors' Benevolent Fund, one-fourth to the Actors' Orphanage, one-fourth to King Edward's Hospital Fund, and one-fourth to the Vicar of Chorley Wood, to be applied both capital and income for the poor of the parish as the then vicar at his discretion shall think fit.

Testator makes bequests of £1,000 each to Miss Lilian Braithwaite and the Lady Cicely Ardern Baillie Hamilton.

£5 000 to his wife, with all furniture and effects in residence, and as to one-half of the residue of his estate in the purchase of annuity or annuities in her behalf, and the other one-half in further purchase of annuity or annuities with separate trust, as his wife may decide.

Numerous bequests to members of the permanent staff of St. James's Theatre and servants at Pont-street and Chorley Wood including cook, housekeeper, and gardener and £20 to all employees of St. James's Theatre of over five years' service.

THE THEATRES ALLIANCE.

The monthly meeting of the members of the Theatres Alliance was held at their offices, Criterion Chambers, Jermyn-street, S.W., on Thursday, the chair being taken by Mr. Peter Davey. Many important matters were discussed, especially with reference to the Entertainment Tax, the Education Bill, and the Lighting, Paper, and Chocolate Sales Restriction Orders, &c.

The president emphasised the urgent necessity for unity amongst theatrical managers and the respective associations. With increased co-operation amongst individuals and associations in these troublesome times so much more might be done. Members were urged to use their best endeavours to strengthen the Alliance which had taken such active steps in all the pressing and serious matters with which the profession was now confronted, by attending meetings, by bringing before their Parliamentary representatives the excessive and exceptional burdens placed on the entertainment industry, and by introducing new members.

Mr. Frank Weathersby was elected a member.

In the usual course of events the next meeting will be held on Thursday, July 4.

Applications for membership should be made to the secretary, Mr. Moverley Sharp.

STRANGE MARRIAGE STORY.

Ruby Miller, the well-known actress, was one of several defendants, including Woodthorpe, Browne, and Co., solicitors, in an action heard yesterday in the Chancery Court, before Mr. Justice Neville.

Mr. A. Powell, K.C., stated that the action was brought to determine whether the plaintiffs, Mrs. Augustina Catherine Weiss, Miss Augustina Louisa Miller, and Mr. George Miller, were entitled to benefit under certain reversionary interests subject to the proper charge of a Mr. Bridgwater. Mr. George William Miller, a leather-dresser, of Bermondsey, left his son Arthur his business, and bequeathed £25,000 to trustees to invest and pay the income to Arthur during his life, and on his death to his widow until she remarried or died, in either of which events the whole fund was to be divided equally among the children. Unfortunately, Mr. and Mrs. Miller were extravagant. They got through all their money, and began to borrow on their life interests, and as each child came of age their reversionary interests were disposed of. In 1913 they sold their life interests outright to an insurance company, which also purchased the interests of the three eldest children—Violet, Ruby, and Doris.

In 1917, when Arthur Miller had been ill, the family resources were in a bad way. The daughter Olive wished to raise money on her reversion. The defendant Browne said the only thing that could be done was for Mrs. Miller to marry again as soon as possible after the death of her husband, and then in all probability some money could be got. Mr. Miller died on June 5, and on June 8 Ruby again mentioned the matter of re-amrriage to her mother, who eventually consented. On June 13 Mrs. Miller and Olive went to Browne's office. Browne said: "If you do what I want Tina and George will get back their reversions and we shall save £2.000. If you do as I tell you we can settle the whole thing in six weeks, but you must marry. I have found a man who will marry you." Browne then called in a man named John Romaine Talbot Weiss.

On June 19 the marriage took place. Mr. and Mrs. Weiss saw each other only two or three times, and Mr. Weiss then went to France.

The case was proceeding when we went to press.

Hovenden's British Grease Paints

These paints are made at our Factory, guaranteed pure, colours perfect, and quality better than any foreign make, and at same price. We are also producing

LINING PENCILS & COCOA BUTTER.

These can be obtained at all High-class Hairdressers', Chemists', &c.

A few opinions from popular people.

Mr. MARTIN HARVEY, Grand Theatre, Hull.—"I have been intending for some time to send you a testimonial about your Grease Paints. I have given them a good trial now, and I think I can honestly say that they are superior even to the German, and that, alas! is saying a good deal. I compliment you heartily upon your achievement." Mr. WILL EVANS, Theatre Royal, Drury Lane.—"I thank you for sample of your Grease Paints you sent, and I find it a very excellent preparation. I shall certainly continue to use it." Mr. PHIL RAY.—"Not being fortunate enough to receive a sample of your excellent Grease Paints, I purchased same for myself, and after a lengthy trial I have no hesitation in saying that, from my point of view, it is immeasurably superior to any foreign makes."

A.A. PROPAGANDA.

WHY DON'T YOU JOIN THE ASSOCIATION?

A resourceful delegate of the Actors' Association has sent to Mr. Alfred Lugg, chairman of the Propaganda Committee, the following pertinent record of her efforts to induce a fellow artiste to join. It takes the form of a dialogue with a provincial actor, and the interviewer's comments thereon.

Delegate: Are you an A.A. member? Non-Member: No.

Delegate: Why not? Non-Member: What inducement is there for a provincial artiste to join?

Delegate: Permanent address? Non-tour and are seeking fresh work? Non-Member: Many of us are natives of the Midland and Northern Counties, our permanent addresses are there.

Delegate: What about when you finish a Member: There are fine agencies in Liverpool, Manchester, Glasgow, and other towns. We settle through them or adverts., and never go to London, except when touring.

Agency: The engagements naturally go to those on the spot in town. As I have said, we provincial people settle through provincial agencies.

Comment: There are 25 members of the company I am at present touring with. Thirteen of these 25 members settled at Liverpool, Manchester, and Newcastle respectively.

Delegate: Doctor's advice? Non-Member: Most of us are insured under the National scheme.

Comment: This is a sad but true fact. There are hundreds of artistes touring (not only in drama), who work for "existing," not "living" salaries. These are the people who need organisation most, but—they are "provincial." How can we get them?

Delegate: What would induce "provincial" artistes to join us? Non-Member: An assurance of (a) better working conditions; (b) payment for rehearsals; (c) payment for all matinées.

Delegate: What is your feeling about converting the A.A. into a trades union? Non-Member: It would bring in a large number of us. Now we join the V.A.F. During the air raid trouble those members of this company who were V.A.F.'s were the only ones paid full salaries.

Comment: In every town there is at least one drama house. This means hundreds of people who need organisation, but who do not see their way to part with (in many cases) more than half a week's salary to join "for nothing" (this is their own expression), "but talk of what ought to be done."

Delegate: What inducement can I, as a delegate, offer the provincial artiste? There is no feeling against the social or club side of the Association, providing it is self-supporting? Non-Member: These hundreds of artistes who, less fortunate than some of us, tour in No. 2 and even No. 3 Companies, are the people who make it possible for touring managers to force artistes to work in bad conditions as regards theatres and salaries.

Delegate: How can we get them in? Do you realise that if we become a trades union we lose the managers as members? Non-Member: This would be an advantage from a business point of view, though I know we owe the present existence to managers, who rescued the A.A. at a critical time.

YESTERDAY'S COUNCIL MEETING.

Council meeting held yesterday at 32, Regent-street. Present: — Mr. Sydney Valentine (in the chair), Messrs. Sydney Paxton (hon. secretary), C. V. France, Ernest Hendrie, Murri Moncrieff, Edgar Payne, Lennox Pawle, Alfred Lugg, Miss Georgina Hamilton, Miss Eva Moore, Miss Lisa Coleman, and Miss Loman.

The minutes of the previous meeting were read and confirmed.

A vote of condolence with the Rev. G. W. Oliver, father of Norman King, who died of wounds on May 26, was passed.

The hon. secretary read letters from the Actors' Equity of America, Miss Judith Kyrle, the Pharmaceutical Society of Great Britain, and a letter to Mr. Appleton, re Trades Union.

The various reports were read and passed.

The following were nominated for election—Graham Poskett, Lily Hamilton, Aimee Sammons, John George Maine, Percy F. Parker, Agnes Lowson, Enid Trevor, Athene Seyler, Grant Anderson, H. A. Vachell, and L. A. King.

THE A.A. ROOMS.

TO THE EDITOR OF "THE ERA."

Sir,—The question of the closing of the rooms of the association having been settled satisfactorily for the time being, our committee think it right to give an account of its stewardship to those members who signed the petition and appointed us to act on their behalf.

Since the meeting at the Savoy Theatre we have dealt with certain statements made by the Council:—(1) That the kitchen is illegal; (2) that they had not sufficient office room for their increased work; (3) that the business of the social side interfered with the more important work of the association.

To legalise the kitchen and remove the other objections we submitted the following proposals in writing to the council:—

(a) This committee, if recognised by the council, is prepared to undertake all the detailed work in connection with the social side of the association, and tender any report as requested by the council. Further, the committee will assume all financial responsibility in connection with the kitchen, under the old arrangement made with Miss Eleanor May.

(b) With regard to the extra office room, which we fully recognise is required by the council, we suggest that the most practicable and satisfactory arrangement to all parties would be that the council take the back portion of the lower room by replacing the original partition.

These proposals were discussed at two separate meetings between this committee and members of the council, and were eventually rejected by the council, who decided that the matter should stand over "until such time as the alteration in the constitution of the association comes up for discussion at a general meeting."—Yours faithfully,

STEPHEN WENTWORTH,
Chairman of the Committee to the Signatories.

PINERO PLAY AT BIRMINGHAM

To the great majority of the audience at the Birmingham Repertory Theatre on the 1st inst., "Dandy Dick" must have partaken of the character of a first night. Although "Dandy Dick" is Pinero in the making, it contains much more than promise of his mature art. Many of the lines put into the mouth of the Dean of St. Marvells are as good as anything Pinero ever wrote.

Mr. Dodd was as much at home in his part as if he had played it for months, and his acting on Saturday was a personal triumph. The Very Rev. Augustin Jedd, D.D., was on the higher plane of refined humour. Mr. Rea gave an excellent rendering of the part of Blore, the butler, and he and Miss Chatwin as Georgina Tidman and Sir Tristram Mardon, the two votaries of the Turf, carried the rest of the burden of the play creditably. Messrs. Shammon and Christian Morrow were too conventionally farcical as Victorian soldiers. The performance, with the signal exception of Mr. Dodd's Dean, was, like the play, unequal, but withal exhilarating and amusing.

"THE FUTURE OF THE DRAMA."

TO THE EDITOR OF "THE ERA."

Sir,—Your leading article on the future of the drama this week is stimulating, but are you quite fair to the dramatists? After all, it is not they who decide what the public are to have, but the managers. Possibly three or four are happy in the knowledge that whatever they choose to write is certain of adequate production; but surely the majority have to conform to the management's requirements rather than the public's, or be content to write for their own amusement.

True, the management prides itself on "feeling the pulse of the public," but too often this feeling of the pulse resolves itself into nothing more than the landlady's formula that because you liked bacon and eggs for breakfast yesterday, bacon and eggs you must have for evermore, no matter how rank the bacon or fortified the egg.

A "crook" play makes a success. A farce runs for a thousand nights. Straightway the word goes round that the public are in the mood for nothing but farces and crook plays. The world is raked for them. We get crooks of all sorts and sizes, straight crooks and crooked crooks, handsome crooks and plain crooks, obvious crooks and paradoxical crooks. Then one day the crash comes. We've had enough of crooks. We would go to gaol rather than see any more of them. The management shake their heads over the fickleness of the public. Brilliant idea! Try them with a bedroom farce. The one over the way is doing splendidly. And so on, and so on. The wonder is that we get anything new at all. Probably we shouldn't but for a few actor and actress managers who are attracted by "parts" rather than plays.

The fact is, if managers were not for ever trying to gauge the fancy of the public they would probably be more successful in hitting it. What pleases them should please others; if they find their taste is hopelessly at variance with that of the public they should either give up management or delegate the task of choosing plays to someone else. They may get a success by guessing; but it stands to reason it can only be in the beaten track, and he who fears to aim too high will generally aim too low.

This lack of self-confidence seems to me to be one of the principal reasons of the stagnation in our drama. Perhaps it is partly owing to the difficult conditions of to-day, when failure spells disaster. It was not always thus. In the past we have had managements who only produced plays they liked. They were not "highbrows," but merely intelligent people who gave others credit for a like intelligence. Under them the drama progressed, for the simple reason that, given something good, it is human nature to crave for something better. There was no deliberate attempt at sudden uplifting: merely a gradual growth of taste on both sides of the footlights.

After all, the essence of all progress is pride in workmanship, and the truism applies equally to the manager as to the actor or author.—Yours faithfully,

X.

June 8, 1918.

ARTHUR COLLINS'S MAJORITY.

MORE INTERESTING FACTS ABOUT OLD DRURY.

(Continued from last week.)

"So, 'revenons à nos moutons.' The most successful pantomimes under my management have been written by Sir Francis Burnand, George R. Sims, and Fred Anatey.

"As regards famous and prominent actors and actresses who have been actually engaged, apart from those who have given independent seasons here, I can quote a much more extended list of names," said Mr. Collins; "Sir George Alexander, Mrs. Patrick Campbell, Mrs. Langtry (Lady De Bathe), Mrs. John Wood, Weedon Grossmith, H. B Irving, Lionel Brough, Albert Chevalier, Violet Vanbrugh, Madge Fabian, Fanny Brough, Eva Moore, Alexandra Carlisle, Gladys Cooper, Constance Collier, Basil Gill, and Lady Tree, en Mrs. Beerbohm Tree. Please understand that I have not mentioned these names in chronological order or in order of merit. Make that clear, or you may bring a hornet's nest about my ears!

"Then among the stars in pantomime let me recall Dan Leno, Herbert Campbell, Harry Randall, Fred Emney, James Welch, George Graves, and Will Evans. Among the ladies who have scored big successes and established their fame here I may cite Madge Lessing and Marie George, who holds a record for a woman, Miss George having appeared in eight consecutive pantomimes.

"Talking of records, however," Mr. Collins added, "reminds me that Herbert Campbell holds the actual record with twenty-two consecutive pantomimes, Dan Leno coming second with sixteen."

MOST NOTABLE PERFORMANCES.

Asked as to other notable events connected with Drury Lane during his management, Mr. Collins smiled. "Rather a large order," he said. "I will mention only a few.

"Sir Henry Irving played two seasons here, the first in 1903, the second two years later. During the former he produced, in conjunction with myself, Sardou's 'Dante,' a wonderful production, and during the latter, a repertoire season, he produced among other plays Tennyson's 'Becket,' and that striking little drama, 'Waterloo,' in which Irving played Corporal Brewster. More recently—in 1913, in fact—Sir Johnston Forbes-Robertson gave his wonderful farewell season.

"But the most notable performance within these walls was the famous command performance of 'Money,' on May 7, 1911. It is the only theatrical command performance ever given, all others having been operatic. Almost every theatrical star of eminence figured in the programme. But the event was memorable for other reasons, for not only were King George, Queen Mary, and the Prince of Wales present, but also the German Emperor and Empress. It was the only occasion on which the 'All Highest' had ever visited a London theatre, except Covent Garden. More than probably, it will be the last!

"Two events in which I feel considerable pride, as well as pleasure," Mr. Collins continued, "were connected with Nelly Farren and Ellen Terry. The benefit to Nelly Farren in 1898, which I had the privilege to organise, realised the immense sum of £10,000—a record, I believe.

"Then, on June 12, 1906, Miss Ellen Terry's benefit, in celebration of her jubilee, yielded £7,000. 'In these days,' Mr. Collins added, "when so much is made of various charity performances, it may be interesting to mention that during the past twenty-one years Drury Lane has been instrumental in raising upwards of £100,000 for charitable purposes.

"I recall an interesting and unique event in connection with the Shakespearean Centenary Matinée on May 2, 1916, when Sir Frank Benson received his knighthood. He was commanded to appear in the Royal box, and did so still attired as Julius Cæsar, the rôle he had been playing. Thus attired Benson knelt and received the accolade at the hands of King George with a sword borrowed hurriedly for the occasion, which sword, by the way, was afterwards presented to Sir Frank.

MISS EDITH BLANDE

IN

"OUT OF HELL" AT BRIGHTON.

. . . There are four characters, and these are played by two artistes, Miss Edith Blande and . . . The word artistes is here written with emphasis. "Out of Hell" is a document of our days of a rare kind. It has an emotional quality so sincere that one wondered whether Miss Blande could get through the prologue without being a nervous wreck. Her art is equal to more than that. She is not less strong and dominating in the first and second acts, and a still greater artiste in the heartrenderingly pathetic final scene where the glorious mother of a glorious soldier bears a cross so heavy that her reason for a time gives way under the burden. Miss Blande shows such skill in counterpoising infinite moods and emotions that everything she does goes to the making of perfect portraiture. There is a strange fascination in observing the repercussions of the actress's feelings in scene after scene—in the exquisitely womanly farewell, in the thrilling cry to the spy, "Who are you?" after she has mistaken him for her son, in the frightful dilemma of choosing his death or her boy's, and in the whole of the last great act. Miss Blande's voice is capable of apparently endless expression, scorn, anger, the resignation of the martyr, and often it has a tenderness that makes music of her words. It is a grand thing to have seen such a play. It is a grand thing to have seen such acting.—"Sussex Daily News," May 14, 1918.

A more arresting tour-de-force than the performance of Miss Edith Blande in the dual rôles of Mrs. Ford and Frau Hartzmann it is quite impossible to imagine. The range of emotions to be covered is tremendous. Miss Blande compasses it with what one may without undue partiality call perfect art. Save for a brief spell twice or thrice, she is on the stage for two hours, and all that time she is presenting phase after phase of character, firmly drawn and touched in with consummate skill.—"Brighton Herald," May 18, 1918.

Miss Blande, with her calm, reposeful manner and her great personal charm, her musical voice and perfect command of emotional expression, gives a really great and noble picture of the English mother, and is equally clever in sketching the German wife.—"Brighton Standard," May 16, 1918.

TWENTY-ONE SUCCESSFUL YEARS.

"My most successful production?" said Mr. Collins, echoing a question. "It would be rather difficult to say. Not one play produced here during the last twenty-one years has been a financial failure, but many have been most conspicuous successes, from an artistic and dramatic, as well as a financial standpoint. Only thrice during my management have I had to postpone a production, yet there has never been fewer than two productions a year, and big productions at that. No Drury Lane pantomime has ever been postponed: it has always opened regularly and punctually on Boxing Night. I have had many temptations from various quarters to depart from tradition in this matter, but have never yielded.

"Drury Lane can claim catholicity in the extent and variety of its productions; no theatre in the world has been more so. Some American plays—'Ben Hur,' for example—have been immensely successful. Our own spectacular dramas are world-famous, not least in America, where 'The Whip' and 'Sealed orders' scored heavily. I may say the same in regard to several of the pantomimes first staged here.

"Drury Lane has always endeavoured to be abreast of the times. It recognises art, especially dramatic art, in all its varying forms. For this reason a legitimate cinematograph season has been occasionally introduced in the ordinary course of business, and not merely as an item on the programme. I have chiefly in mind that most remarkable film, 'The Birth of a Nation.' In a word, whatever is worthy is worthy of Drury Lane.

During his long reign at Drury Lane Mr. Collins has received very many distinguished visitors, of whom he has a store of interesting recollections. He has also been the recipient of many tokens of appreciation. One curious but well-meant gift from King Edward deserves fuller mention—a pair of discs to be worn in the boot as a cure for gout. Some two or three years later, when King George was visiting the theatre, Mr. Collins happened to be enduring an attack of that painful malady. "By the way, Mr. Collins," said His Majesty, "I believe my father sent you two discs which were strongly recommended as a cure. Were they efficacious?" Mr. Collins was momentarily embarrassed, but replied: "I am sorry to say, Sire, they were not. The only effect they had was to send me to bed for three weeks with very bad blisters on my feet!" King George laughed heartily in enjoyment of the joke.

"It has possibly been forgotten," said Mr. Collins, "how near Drury Lane was to being swept out of existence after Gus Harris's death. It was the late Duke of Bedford's intention to pull down the historic building and use the site for—a new potato market! There was a loud outcry in the Press, protesting vehemently against our national theatre being thus destroyed. The Duke relented, partly, I believe, because he was impressed by the results of my management, and granted me a forty years' lease, which he subsequently extended to eighty. It was fortunate I was able to save the situation—and the theatre!

"Another interesting incident relates to Madame Ristori's final appearance here on July 14, 1882, in the title-rôle of Giacometti's great historical play, 'Elizabeth.' To Sir Augustus Harris she presented a very handsome turquoise ring—it was her mascot, an ornament she always wore. Sir Augustus bequeathed it to me, and it is never off my finger. It has become my mascot.

"The Irving medallion," said Mr. Collins, as we descended the grand staircase, "is also associated with Ristori and Salvini. It was presented by the Marquis di San Guiliano, then Italian Ambassador at St. James's, on November 26, 1909, in the name of the great artistes of Italy. But I must cry a halt, or my reminiscences will more than fill your paper."

MISS IRENE VANBRUGH'S CONCERT.

Miss Irene Vanbrugh is to be heartily congratulated on the result of her concert at the Palladium on Sunday. Mr. Dion Boucicault announced at the close that over £800 had been secured to endow a bed for the stage in the Elizabeth Garrett Anderson Hospital, and in aid of the Children's Aid Committee. Mr. George Robey was in great form as the auctioneer, securing altogether over £170 for vegetables, honey, butter, and a rabbit, most of which came from Miss Vanbrugh's own garden. The sketch of Miss Vanbrugh, forming the front page of the programme, was sold for £30. Mr. Robey sang "The Fact Is" and "Shurrup," and had a great reception, and Miss Vanbrugh was in her happiest mood in a very clever and delightful new monologue by Mr. A. A. Milne, "From Charing Cross to Gloucester Road." Miss Violet Loraine made a big hit with "Someone has got to Darn his Socks," and Grock and partner's inimitable turn was irresistibly funny. Lieut. Edmund Gwenn's "Hotel Blighty" monologue, admirably delivered, kept the audience very merry; and Lieut. Godfrey Tearle, in Kipling's "Ballad of East and West," held his hearers enthralled. Miss Norah Blaney and Miss Gwendoline Farrar had a great reception. Miss Blaney sang her own "Skinny Piccaninny" number at the piano, and Miss Farrar played Purcell's "Air" finely on the 'cello. Then we had three of those wonderful ragtime travesties from these two favourites, and the audience would have liked more. A musical treat was the singing by Miss Carrie Tubb of "Ave Maria," with violin obligato by Miss Marie Hall, and Mr. Vladimer Rosing's rendering of two songs in his best style. A piano and 'cello duet by Miss Annie Mukle and Private Felix Salmond proved very popular, and Miss Marie Spinks' whistling solos were greatly enjoyed. The first item on the programme was the song, "Come to the Fair," sung by a gentleman in khaki whose name was not announced, and Miss Irene Asdaile's "Valse Caprice," pianoforte solo, was well received. Mr. Victor Marmont also assisted at the piano.

TRINITY COLLEGE OF MUSIC.

Miss Maud Agnes Winter, a professor of Trinity College of Music, who gave a pianoforte recital in the College last Wednesday, is decidedly a pianist of genuine ability. Her playing is eminently thoughtful and free from every kind of ostentation or exaggeration. The soundness, and also the catholicity of her taste, was shown by her programme of classics and moderns. Pieces by Scarlatti displayed her neat, fluent execution at its best, and her treatment of the Beethoven sonata and of the Chopin examples was of much musical interest.

MANCHESTER'S MUSICAL BEGINNINGS.

AN INTERESTING SUGGESTION.

(FROM OUR MANCHESTER CORRESPONDENT.)

Is the success of musical enterprise in Manchester during the past century attributable to the fact that the ear is attuned to melody by the softness of the native dialect?

The suggestion is not a fresh idea, but there is certainly something fresh and interesting in the notion that Manchester's musical progress is to be ascribed originally to its dialectic tones of speech. "The problem of the influence of the local speech on musical enterprise in Manchester," said Sir Alexander Porter (the Lord Mayor), when I interviewed him the other day in his room at the Town Hall, "is rather a poser. I can give you my impression of various ways in which our musical taste has been developed, but the means have been almost innumerable. I think it has been developed rather from social than linguistic causes. I was for thirty years secretary of the Manchester Sunday School Union, whose enterprise reached great proportions. There were big musical competitions, and there would be as many as nine hundred original hymn tunes submitted from all over the world, some by good composers; and every Whitsuntide seven of these tunes were published, and sung all over the country. That kind of thing developed not only musical taste but musical ability. Take also the schools. Whatever they may be in the south of England, they are very sociable institutions here, and they all have their singing classes—very good ones, too. Then, of course, we have a very large number of choral societies—I am president of the oldest of them, the Manchester Vocal Society—all these have exercised their influence. There was a little chapel at Whitefield which used to have a musical festival once a year, quite a phenomenal performance. The tonic sol-fa system has also had a lot to do with recent developments." He reached to a Blue-book. "You will find an enormous number of musical societies which are keeping up the traditions of the city."

"Exactly," I agreed; "Manchester's taste for music is beyond doubt, and the many evidences of it are certainly interesting. But what, do you think, is the cause of this taste originally?"

"That," responded Sir Alexander, "is the problem. I am afraid I cannot help you to a solution, beyond repeating that I think the musical taste of Manchester has been developed from social conditions rather than any quality in the dialect."

"You do not find any special musical quality in the dialect?"

"No. Manchester has no dialect."

That was Sir Alexander Porter's conclusion.

Approached for an expression of opinion on the same point, Sir Charles Behrens preferred to refer me to Principal Hadow, of Durham University, or to Professor Ernest Walker, of Oxford, both great authorities on musical matters. "The subject," he said, "is very interesting, and deserves more consideration than an off-hand opinion."

Sir Charles Macara frankly confesses that the subject is one on which he does not feel qualified to express an opinion.

Indeed, there are few Manchester men who would not be puzzled at the outset by so staggering an inquiry. It carries the mind back vaguely to some remote period, when it was possible that Manchester had a sort of dialect, approximating to that of the surrounding small towns or rural communities of Lancashire, a dialect which frequently is barely understood by Manchester men. How far such plays as "Hobson's Choice" are responsible for misconception on this point is a question of some interest: the dialect employed by Mr. Harold Brighouse as applicable to Salford, which might almost be described as a huge suburb of Manchester, is really "miles out" of the picture, and does not represent the Salford dialect at all—if, indeed, Salford any more than Manchester can claim to have a dialect.

It may, in fact, safely be asserted that not even the oldest inhabitant can remember any other oldest inhabitant of his day who could testify to any similarity between the ordinary speech of Manchester and the "dialect" of the purely Lancashire man.

MISS RUTH FRENCH'S CONCERT

The chief feature of the dancing and variety performance given by the pupils of Miss Ruth French at the Public Hall, Croydon, on the 1st inst., in aid of the Wellington Red Cross Hospital, was the appearance of Mons. Alex. Goudin, who partnered Miss French in speciality dances. Their first "Romance" was very graceful, as was also the Valse Caprice, Mons. Goudin's variation being particularly clever. Miss French is a dancer whose technique is perfect, and her "Death of the Swan" dance was full of grace and charm. An excellent dance came from pretty Miss Doreen Desmond, and some of Miss French's younger pupils were delightful in a "fan" and "umbrella" song and dance. Miss Patty Lovell was good in "In Grandma's Day." Miss Joan Collins, with a pretty smile and promising powers of mimicry, executed a clever "parseul," and Miss Marie Bee, with a company of "cuddlers," proved herself a real little comedienne in "Come and Cuddle Me." Miss Joan Taylor in a cymbal dance displayed good technique, and Miss Gwynneth Rees and chorus were quite good in an eccentric dance. Little Miss Dorothy Chapman's song and dance, "There are Fairies at the Bottom of our Garden," was a very fanciful contribution. "An Idyll" was prettily sung and danced by Miss Cosette Marmier and Miss Jean Marmier; and very clever was a Russian dance with Miss Pauline Aveline as the boy and Miss Koo Koo Duncan as the girl. Miss Dorothy Chapman and Miss Marie Bee were good in "We'll Have a Little Cottage," and in "The Season's Dance," one of the prettiest items, Miss Hester Broughton was a charming "Spring." Miss Christine Jackson, sweetly pretty as "Summer," Miss Clarice Upton delightful as "Autumn," and Miss Rachael Broughton made an excellent "Winter." "Fairy Revels" and "Some Babies," and the ballet, "A Flower Girl's Dream," were all much enjoyed by the crowded audience.

LECTURE-RECITALS.

The first of six lecture-recitals on "The Spirit of France in her beautiful Folk-Songs," which the "Classical French Theatre Association," with the support of "La Société des Concerts Français," are giving at Æolian Hall in aid of the C.F.T.A. funds for "providing travelling scholarships in France for British Universities, Colleges, and Schools," took place on the 29th ult. The lecturer was Mr. Edwin Evans, the well-known critic, who took "Chansons de Légendes" as his part of the comprehensive subject. Beginning his talk in English, after a reminder from one of the promoters that the series is intended also to be linguistically educative, he changed over to French, and managed to be equally fluent and interesting in both languages. French folk-songs, as Mr. Evans pointed out, like those of all other countries, reveal the national character. They have the satirical touch, yet are pervaded with the spirit of *bonhomie*—their wit is spicy with a spice that has no bite in it. Tenderness and a playful familiarity based upon intimate associations mark the treatment of religious subjects, and the legends dealing with miraculous intervention point to a vast endowment of naïve credulity in the countryside dwellers. Other groups of legendary subjects were the historical, and those that came under the head of "domestic sentiment." The songs given as illustrations—which were most charmingly and cleverly presented by Miss Raymonde Collignon—included many examples dating from the 14th and 15th centuries.

The remaining five lectures treat of fêtes, songs of the sea, songs of childhood, and songs of "Poilus." The lecturers are M. Jean Aubry, M. Emile Cammaerts, Professor A. Salmon, Comte Aust'n de Croze, and Capitaine F. Bolllot, and the singers include Miss Olga Haley, Mlle. Pironnay, M. Coryn, Miss Jean Sterling Mackinlay, Mme. Blanche Marchesi, M. Yves Tinayre, Miss Alice O'Brien, M Bourgeois, and Capt. Theodore Byart.

MODERN BRITISH MUSICIANS.

The following Friday afternoon, at Æolian Hall, Mr. Edwin Evans began a series of "Causerie Recitals," with a talk about Eugene Goossens, jun., and his works. It may seem a strange sort of proceeding to head the list with one who is perhaps the least British, by birth, of British composers—or, at least, it would seem strange if we did not know by this time that this is our modest national "war." There is no denying that Mr. Goossens has a wide and enviable reputation both as composer and conductor, and, considering his youth—he is only 25—may look forward confidently to greater things in the future. The L.S.Q., Mr. Victor Borlée, Mr. Warwick Evans, and the composer gave instrumental examples of his music, and Mme. D'Alvarez sang several songs. Next week the works of John Ireland provide the subject of the lecture, and Miss Muriel Foster illustrates with songs.

MISSES CROCKER AND HAWKES' MATINEE.

Novel and full of variety was the dramatic and musical matinée given at Steinway Hall on Monday by Miss Grace Jean Crocker and Miss Christine Hawkes. Miss Crocker, who gave a number of character studies, possesses the first requisite of elocutionists, a mellow-speaking voice with full, deep tones. Humorous and dialect pieces are, perhaps, her strongest point, although she has plenty of dramatic power at command, as she showed in Louis Parker's "A Carol of Bells"—and such things as Alexander Anderson's broad Scots "Cuddle Doon" and Chas. Jones' broad American "Me and Spot" were delightfully done. Miss Christine Hawkes, whose artistic manipulation raises the humble English concertina to an enviable place among instruments, was heard in several of her most effective pieces, among them the Schubert-Wilhelmj "Ave Maria," and O'Connor Morris' arrangement of the "Londonderry Air." Mr. David Evans, the Welsh baritone, harp-playing by Miss Lucy Weston, and an entertainment entitled "Art, Humour, and Song," given by that clever couple, Dr. Houston Collicoon and Mr. Percy French, added to the enjoyment of a large audience, which included many wounded soldiers. Miss Alma Goatley was the able accompanist at the piano.

THE PLAY IN PARIS.

(FROM OUR OWN CORRESPONDENT.)

It is really pleasant reading to scan the theatrical columns of our daily papers. Bertha, the long-range gun, has resumed its nonsensical barkings, but it has not stopped our morning performances; every night nearly the Gothas try to fly over the capital, but our theatres keep open, and we have even to register two novelties.

The Opera has put on the stage "Rebecca," a Biblical oratorio, by Cæsar Franck, a gem in itself; although his cantata was meant only for the concert-room, it has been carefully staged by Mr. Rouché and splendidly sung by Mme. Bugg as Rebecca and Mr. Lestelly as Eliezer. The choruses have an important part in this work, and were rendered in a highly satisfactory way.

The Théâtres des Varietes launched a new comedy in three acts by Henry Darcourt and Maurice Lupin, entitled "Le Petit Sac" ("The Handbag"). Mme. Georgette Charvais is a lady about town, and thinks that to be in the fashion (dans le mouvement) she must absolutely have a lover. She comes home quite upset by a so-called motor-car accident, in which she lost her handbag. This indispensable part of a lady's attire is brought back by your Julien de Château-Fronsac, whom she introduces to her husband, her idea of a lover being that he must become the husband's best friend. Mr. Charvais, who guesses his wife's weakness and knows what she is up to, seems to fall in with her views, and Julien becomes such a friend to Charvais that he refrains from making love to the wife, feeling ashamed of deceiving such a staunch companion. Finally the wife returns to her husband, and Julien marries her sister-in-law. Mr. Gorbey played the part of the husband with perfect gusto, and Blanche Fontain was an ideal Georgette. As for Julien, Galipaux lent the part all his artistic qualities and all his activity. Continuous laughter was the order of the evening.

The Vaudeville has revived Sacha Guitry's comedy, "Nono," with Yvonne Printemps in the title-part, and the author shared with her the success of this worldly play.

GENERAL THEATRICAL FUND.

The directors of the Royal General Theatrical Fund held their June meeting on the 3rd inst. at Goschen Buildings, Henrietta-street, London, the chair being occupied by Mr. M. R. Morand, the chairman of the association. There were also present Messrs. Charles Rock (hon. treasurer), Lionel Carson, Alfred Goddard, Douglas Gordon, H. B. Irving, Frank Weathersby, and Charles Cruikshanks (secretary).

Sir W. E. Goschen, K.B.E., was unanimously elected as a trustee to fill the vacancy caused by the death of Mr. Alfred de Rothschild.

The administrator to the estate of a member recently deceased having applied for the refundment of all subscriptions paid by the late member during her lifetime, a cheque was drawn for the amount to be forwarded to him.

A member wishing to cancel his membership, applied for the return of half of the subscriptions paid by him, and a cheque for the amount was drawn in his favour.

Three applications for membership were before the board. Two of the candidates were elected, the third case being postponed for further consideration.

It was agreed a late member be reinstated upon terms.

The secretary reported the receipt of annual donation from his Majesty the King.

It was agreed the offices be closed during the weeks commencing July 15 and August 12 for holidays.

A SCOTTISH PIANIST.

Miss Lilias Mackinnon, whose playing of Scriabin's music gave Londoners such unalloyed pleasure a year or so since, came forward again on Monday, at Wigmore Hall, as a recital giver. But rightly refusing to be classed as a one-composer pianist—though we, for our part, should have been more than glad of another Scriabin concert—Miss Mackinnon drew her programme this time from the works of four British—York Bowen, John Ireland Benjamin Dale, and Sydney Rosenbloom a Russian Glazornov (Sonata in B flat minor), a Frenchman, César Franck (Prelude, Chorale, and Fugue), and, of course, Chopin; and in all she did show herself an exceedingly well equipped pianist whose work is distinguished for sincerity and thoughtfulness, and a sort of clear-eyed sanity. Particularly free from exaggeration was her playing of Chopin; in fact, so determined did Miss Mackinnon seem not to give any ground for the charge of over-sentimentality that she inclined now and then, perhaps, to a rather too matter-of-fact view of things. But in her treatment of such pieces as Ireland's "Chelsea Reach" and "Ragamuffin," and Benjamin Dale's "Night Thoughts" her decision and ease, clearness of phrasing, and rhythmic firmness could not have been improved upon.

ROYAL ACADEMY OF MUSIC.

The programmes of the Royal Academy of Music concerts are always of generous proportions, and fully representative of the many activities of our oldest musical institution; and that which was given in the Duke's Hall on the 29th ult. was not an exception to the rule. Side by side with examples from the indispensable "classics" were placed works by modern British composers, some of whom, such as B. J. Dale, part of whose Pianoforte Sonata in D minor was attractively presented by Miss Kathleen Baker, and J. B. McEwen, whose picturesque "Vignettes from the Côte d'Argent" Miss Margaret Portch played so neatly, gained their knowledge within the walls of the Academy, and whose accession to fame serves as constant encouragement to present-day students to go and do likewise. One of the latter, Miss Nellie Thomson, showed that she is making praiseworthy attempts in that direction in a movement from her own Pianoforte Quartet in C minor, in the playing of which the composer had the capable assistance of Miss Gladys Chester, Mr. Fred Garrity, and Miss Alison Dalrymple.

String players had for representative that promising violinist, Mr. Alfred de Reyghere, who was heard in Wieniawski's "Souvenir de Moscow." Yet another accomplished young pianist, Miss Hilda Dederich, gave a Chopin piece; and among the afternoon's five singers was Mr. Sydney M. Ellis, an excellent baritone, whose choice fell upon Elgar's "The Pipes of Pan."

Beautifying Barbara.

By MIMOSA.

How a Plain Girl was Made Pretty.

Barbara had always been considered the ugly duckling of the family, and certainly no one would have voted her attractive the day she called on me, and told me how tired she was of being classed amongst the dull and uninteresting women of her set.

To tell the truth Barbara had fallen in love, and was anxious, as she had never been before, to appear at her best. She wasn't a flapper; she was twenty-eight, but there were possibilities in her, and I promised her that if she would follow my advice carefully, she wouldn't recognise her own reflection in the mirror in a month's time.

Her Complexion.

With a good complexion the plainest features look attractive, but Barbara's unfortunately left much to be desired. It was muddy, and there were blackheads around the nose and mouth, caused, I think, through using impure toilet soaps. For the dull muddy look I made her rub a little pure mercolised wax gently into the face and neck every night, leaving on the skin till the next morning. This very gently and imperceptibly peeled off all the dead, dull outer cuticle, leaving the fresh young complexion underneath, and giving her a skin as clear and fresh as a baby's. The blackheads were soon removed. A stymol tablet was dissolved in hot water, and the face bathed and gently dried. After two applications all signs of the blackheads had disappeared.

Beautifying Her Hair.

Barbara had a fairly good head of hair, but it had been very much neglected. I don't know what she had shampooed it with, but it certainly wasn't the right stuff, for her hair was dull and lifeless without the bright lights it should have possessed, there was no wave in it, and it appeared to be falling out rather more than was natural.

So I made her get some stallax at the chemists, and give it a good shampoo. A stallax shampoo leaves the hair soft, silky, and glossy, and no rinsing is necessary. After one shampoo a most marked improvement could be noticed, and by the time Barbara had used it three times, with an interval of a fortnight between each shampoo, you would not have recognised it as the same head of hair. Then to stop the fall I advised her to get two ounces of boranium, and mix it with water and a little Bay Rum. This she dabbed into the roots every night, and it not only stopped the fall, but gave the hair great vitality.

A Little Color to the Cheeks.

Barbara is one of those girls who are much improved by a little colour in the cheeks, but unfortunately she has none naturally. So I suggested that she should get some colliandum and apply a very little to the cheeks with a small piece of cotton wool. The most critical observer cannot detect that a color given by this method is not natural, for this wonderful powder is just the correct tint, and has an advantage which no other artificial color has, it deepens slightly in a warm atmosphere, and thus appears absolutely natural.

MARK HAMBOURG'S RECITAL.

Apparently neither torrid heat nor distance can daunt Mr. Mark Hambourg's public. Even the Westminster Central Hall was scarcely big enough to hold all his followers on the afternoon of the 1st inst. when the popular Russian pianist gave his only recital this season. The programme was devoted to Chopin. Mr. Hambourg was in his best Chopin mood, and so there was prodigious display of enthusiasm throughout the afternoon. The four Ballades, played consecutively, were given strongly dramatic renderings. In the opening of the Valse in A flat, Op. 64, No. 3, Mr. Hambourg showed how round, full, and musical a tone he has at his command; and elsewhere how wide, when he chooses, is his range of piano and pianissimo gradations. Nothing could have been more brilliant than his playing of the two Mazurkas, in A minor and B minor, and the Nocturne in E major was pure poetry.

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FROM THE PROVINCES.

NOTES AND NEWS OF TOURING PLAYS.

ABERDEEN.

H.M. THEATRE. — P., Robert Arthur Theatres Co.; A. M., Mr. H. Adair Nelson.—Carl Hertz, illusionist, assisted by Emilie D'Alton and Zirakayan; Jennie Castelle, "the unusual girl"; Ted Saunders; Irma Lorraine, poseuse, assisted by Olga Torry, vocalist; Leoni Bereni, artist's model; Gwenda; Marja; and pictures.

PALACE.—P., Tivoli (Aberdeen), Ltd.; A. M., Mr. Geo. Neill.—A. D. Hunter and company in Scottish comedy sketch, "The Taming o' McLean"; Sergeant Brenan, Diabolo artiste; Brown and Potter, in "The Newsboy, the Girl, and the Wise One"; and pictures.

Boots, The Chemists, 141, Union-street.
Shop at Lipton's for Tea and Provisions, 55, Union-street.

ACCRINGTON.

GRAND.—P., Accrington Grand Theatre and Empire Co; R. M., Mr. Fred W. Green.—Messrs. M. and H. Hyman present their musical comedy burlesque, "Mind Your Eye," featuring Denloh and Reeves; and Lottie and Lily, speciality artistes.

NEW HIPPODROME.—G. M., Mr. L. Connor.—The Viona Quartette, in their banjo speciality act, provide the premier attraction here. The Melfords submit a novel burlesque dancing act; Will Lindsay, Yorkshire comedian; Gerard and Huttell, novel speciality; Ethel Holden, vocalist; Florrie and Lena, society entertainers; Bob Fame and Harry Fortune, versatile comedians, complete.

Boots, The Chemists, 89-91, Blackburn-road.
Shop at Lipton's for Tea and Provisions 29, Blackburn-road.

ALDERSHOT.

THEATRE ROYAL.—L. & M., Mr. Clarence Sounes; R. M., Mr. W. R. Wilson.—"Three Weeks" has been creating great interest here this week. Miss Gladys Joyce plays the part of Viola with all the grace and sincerity that it demands; Mr. Philip Antony is a convincing leading man; and Hop Lee, the Chinese husband, is safe in the hands of Mr. Tim Ryley; Miss Betty Charna is coquettishness itself as Suzee.

HIPPODROME.—P. & M., Mr. Clarence Sounes; R. M., Mr. R. A. Weeks.—"Ring o' Roses" draws attention as the main feature of the bill, and George Barry keeps his audience merry and bright from start to finish. The variety programe consists of the Stowe Bros., equilibrists; Marie Crisetta, dancer; and Ormonde and Lady, comedy cyclists.

Boots, The Chemists, 17-19, Wellington-st.
Shop at Lipton's for Tea and Provisions, 11, Union-street.

ASHTON-UNDER-LYNE.

EMPIRE HIPPODROME.—P., Messrs. W. H. Broadhead & Son; G. M., Mr. H. Winstanley; A. M., Mr. Jno. Boyle; Mus. D., Mr. H. Callaghan.—Carlton, the comic conjurer, and his satellites, in hypnotism, head the programme; Alfred Jepson and Nancy Nield appear in a vocal act, with a pianoforte; Harry Blake, featuring his monologue dream, "The Dawn of Peace"; Will Sullivan, comedian; Harry Sheard, patterer and dancer; and Louise Lester, dainty soubrette; Bert Castle, breezy comedian; Kenna Bros., the funny airmen; Mareska, the crazy fiddler.

PICTURE PAVILION.—P., Messrs. W. H. Broadhead & Son; G. M., Mr. H. Winstanley; A. M., Mr. Geo. R. Coates; Mus. D., Mr. H. Coleman.—The Sisters Terry, comediennes, and pictures.

Boots, The Chemists, 140, Old-square.
Shop at Lipton's for Tea and Provisions, 175, Stamford-street.

BARNSLEY.

THEATRE ROYAL.—P., Barnsley Theatre Royal Co., Ltd.; G.M., Mr. A. C. Mitchell.—Mr. E. Vivian Edmonds presents "The Lifeguardsman."

EMPIRE PALACE.—P., Barnsley Empire Palace, Ltd.; M. D., Mr. Will Smithson.—Mr. and Mrs. Ernest Vaughan's company in "A Spy in the Ranks."

ALHAMBRA.—P., Alhambra (Barnsley), Ltd.; G. M., Mr. Alfred Smith.—Mr. John Green's company in "Is It Safe?" musical comedy revue.

PAVILION.—P., Mid-Yorkshire Entertainments, Ltd.; R. M., Mr. Walter West.—Lauri and Elsie, vocalists and dancers; and Dorothy Lillian Trio, barrel jumpers; and pictures.

Shop at Lipton's for Tea and Provisions, 17, Queen-street.

BARROW-IN-FURNESS.

ROYALTY.—L., Mr. Hugh Robertson; M., Mr. T. E. Evan.—The Royalty Stock Company in "The Fishermaid of Old St. Malo."

TIVOLI.—L., Signor Pepi; M., Mr. Rory Macs.—Mr. Henshall's company in "A Double Escape"; Pat Fagan, Chas. Merick, Frank H. Fox, Baxter and St. Welma, Jack Bostock and company, and Molly Wells.

PALACE.—L. & M., Mr. Fred Newman.—"Over the Top," with Fred Hastings in the cast.

HIS MAJESTY'S.—L. & M., Mrs. Calvert Routledge.—Richard Jerome's "The Brevities."

Shop at Lipton's for Tea and Provisions, 72, Duke-street.

BATH.

THEATRE ROYAL.—L. & M., Mr. Arthur Carlton, J.P.; R. M., Mrs. Geo. Munro.—"Mrs. Pomeroy's Reputation is being played here by Vivian Grantham and company.

PALACE.—R. D., Mr. W. S. Pearce.—The Khaki Boys head this week's bill in their entertaining turn; Elsie Clark, vocalist; the Alvarez Duo, acrobats; the Two Crystals, in song and dance; Frank Powell, comedian; and that lady phenomenon "Query," are also in the bill.

Boors, The Chemists, 21-22, Union-st.; 56 Southgate-st.
Shop at Lipton's for Tea and Provisions Exchange, 1, New Bond-st.-buildings; and 21, Green-st.; 12, Westgate-st.

BATLEY

HIPPODROME.—L. & M., Mr. P. Leonard.—Mr. E. E. Norris and repertoire company in "Lady Windermere's Fan." "Called Back," &c.

BIRKENHEAD.

THEATRE ROYAL.—S. P. & M., Mr. W. W. Kelly; A. M., Mr. Hal Lloyd.—Mr. Alfred Denville's stock company commenced a summer season on Monday with Mr. Walter Howard's popular play, "The Prince and the Beggar Maid."

ARGYLE THEATRE.—S. P. & M., Mr. D. J. Clarke; A. M., Mr. John Keating.—The Elgar Hudson Quintette in their charming musical entertainment; Manny and Roberts, the Broadway Messenger Boys; Frank Benson, comedian; Leo Cud's Six Musical Navvies; the Three Creole Belles in mischief and harmony; Marie Lawton, harpist; The Beaks, in a novel equilibristic act, and Browne's Royal Bioscope.

HIPPODROME.—S. L. & M., Mr. D. J. Clarke; A. M., Mr. Chas. Eastwood.—Mr. Albert de Courville's revue, "Smile," is again the attraction here. Tommy Mostol, the leading comedian, receives admirable support from an unexceptionable company.

Boors, The Chemists, 239-241, Grange-road.
Shop at Lipton's for Tea and Provisions, 168 and 170, Grange-road.

BILSTON.

ROYAL.—P., Mr. Edwin C. Jazon; R. M., Mr. Fred Rothery-Ellis. — John Ridding's Grand Opera Company is here this week. The operas presented include "Maritana," "Il Trovatore," "Martha," &c.

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BOLTON

THEATRE ROYAL.—P., Bolton Theatre and Entertainments Co., Ltd.; M. D., Mr. J. F. Elliston; A. M., Mr. J. Moncur.—Ethel Newman and her company, in "The Marriage of Kitty," preceded by a monologue, "The Widow."

GRAND.—P., Bolton Theatre and Entertainments Co., Ltd.; M. D., Mr. J. F. Elliston; A. M., Mr. A. Booth.—Stanley Kirkby and Harry Hudson, in humour and harmony; Five Hollanders, in Dutch vocal and dancing scena; N. T. Kioto, Japanese equilibrist; Fred Stafford, impressionist artiste; Edie Morice, vocal entertainer; Leslie Morris, whistling speciality; Sandy Powell, comedian; and picture.

HIPPODROME. — P., Bolton Theatre and Entertainments Co., Ltd.; M. D., Mr. J. F. Elliston; A. M., Mr. A. R. Harrison.—"A Soldier's Bride."

Boors, The Chemists, 29-31, Knowlesley-st.; 139, Derby-st.
Shop at Lipton's for Tea and Provisions, 12 and 13, Market Hall.

BOURNEMOUTH.

THEATRE ROYAL.—P., David Allen & Sons; L., Mrs. G. Mouillot; R. M., Miss S. Dunbar.—Mr. S. Langfier's company in "Florodora."

Boors, The Chemists, 20, Southbourne-grove; 302, Holdenhurst-road; 80, Poole-road, Westbourne; 76 and 78, Old Christchurch-road; 198, Commercial-road.
Shop at Lipton's for Tea and Provisions, 84, Oldchurch-rd.; 216, Christchurch-rd., Boscombe.

BRADFORD.

ROYAL.—L. & M. D., Mr. Nat Hepworth; A. M., Mr. G. J. E. Hill.—Mr. J. B. Fagan's company in "Damaged Goods."

PRINCE'S.—P., Mr. F. Laidler; M., Mr. F. Yearsley.—Mr. Will H. Glaze's company in "A Son of the Sea."

PALACE.—P., Mr. F. Macnaghten; M., Mr. R. E. Liston.—The Standini Trio; Fred Carr's company in "The Giant Elect. Chicken"; Three Avenue Girls; Jack Delaney and Faith Dean; Arthur Wilkinson; Florence Rattray; Jackson and Marte; and pictures.

Boors, The Chemists, 50-62, Kirkgate.
Shop at Lipton's for Tea and Provisions, 4 and 6, Tyrrel-st.

BURNLEY.

EMPIRE.—P., Victoria Opera House, Ltd.; M. D., Mr. W. C. Horner.—The Marbas, acrobatic and ornamental dancers; Anita Edis and Fred Forbes, in comedy, "Fresh Air"; Frank Solby, vocalist; Phillips and Bristow, dancing idols; Lola Gordon, vocalist; Kamakura Family, Japanese conjurers, and pictures.

Boors, The Chemists, 90, St. James'-st.
Shop at Lipton's for Tea and Provisions, 15, Market-st.

BUXTON.

OPERA HOUSE.—P., Buxton Gardens Co., Ltd.; G. M. & Sec., Mr. H. Stockwell.—"The Bluff Boys," presented by Harry Ray's company.

HIPPODROME.—L. & M., Mr. Allan Milton.—The Ben Bojamaa Troupe of Arabs, acrobats, &c.; Les Morris whistling gipsy; pictures, &c.

Boors, The Chemists, 45-50, Spring-gardens.

CASTLEFORD

NEW ROYAL. — P., Messrs. Chas. Gadsby and Sons; L., Mr. Chas Gadsby, B.M.C. Mr. Hy. Masterman, J.P.C.C.—Will H. Glaze and Wilson Benge's company in "The Girl Who Changed Her Mind."

QUEEN'S VARIETIES.—P., Castleford Queen's Theatre Co., Ltd.; M. D., Will H. Emerson.—A. Scruton presents Cora Youngblood Corson's instrumentalists, Mary Neill & Co., Rolls and Rega, Frank Keith, the Mervan Sisters, Millie Jillson, and The Three Scamps.

CHESTERFIELD.

HIPPODROME.—Musical comedy revue, "Buds and Blossoms."

Boors, The Chemists, 129-130, High-street.
Shop at Lipton's for Tea and Provisions, 386, High-street.

CORK.

OPERA HOUSE.—M., Mr. F. J. Pitt.—Three Musical Philharmonies; W. J. Jewel, ventriloquist; C. Jay Williams, entertainer; Six Iris Girls, in song and dance; Nora Free, singer; Sellers and Cole, comedians; The Dublin Players, in "Charity" on Monday, Tuesday, and Wednesday, and in "The Spur" on Thursday, Friday, and Saturday.

Shop at Lipton's for Tea and Provisions, 73, St. Patrick-st.

CROYDON.

GRAND.—L. & G. M., Mr. Cyril Royce; Mus. D., Mr. H. E. J. Nation.—"The Middy, V.C., Comes Home."

EMPIRE PALACE.—M. D., Mr. Charles Gulliver; M., Mr. Eustace Jay.—King and Benson, Talbot O'Farrell, Helen Charles, Alice Hollander, Tom Leamore, Phil Bransby, pictures, La Belle Nello and Evelyn Taylor.

Boors, The Chemists, 38, George-street; 42-44, North-end.
Shop at Lipton's for Tea and Provisions, 56, North-end; 71, South-end; 30, Church-street.

DARWEN.

HIPPODROME, LTD.—L., Messrs. E. & A. Shorrock; Mus. D., Mr. Rd. Fielding.—Miss Edith Panting presents "Jenny Omroyd of Oldham." Company includes Miss Ella Thornton and Mr. T. G. Bailey.

Boors, The Chemists, 10, Market-st.

DEWSBURY.

THEATRE ROYAL.—P., Northern Theatres Co., Ltd.; R. M., Mr. J. Herbert Asquith.—The Stanley Carlton Co. present "Only a Working Girl." Friday only, "A Secret Wedding."

EMPIRE.—P., Messrs. G. W. & G. E. Smith; G. M., Mr. Geo. E. Smith; R. M., Mr. E. J. Jackett; Mus D., Mr. E. G. Summerfield.—Sam Barton, who "nearly rides a bicycle"; Enardo Bros., Italian equilibrists and gymnasts in mid-air; Mark Coney, comedian; Fredrica's Comedy Terriers; J. P. Ling, versatile entertainer; Atherton and Hyde, Dames—past and present; Bessie Brenne, pianiste-composer.

Boors, The Chemists, 38, Market-place.
Shop at Lipton's for Tea and Provisions, 22, Westgate.

DONCASTER.

GRAND.—L., Palace Theatre (Doncaster), Ltd.; R. M., Mr. J. W. North.—Messrs. W. Saltoun and W. Jowsey present "The Man She Bought."

PALACE.—P., Palace Theatre (Doncaster), Ltd.; R. M., J. W. North.—The Enterprising Productions present the musical melange, "Tiddly Winks"; Mabel Costello, popular comedienne.

Boors, The Chemists, 71, Franchgate.
Shop at Lipton's for Tea and Provisions, 23, Baxter gate.

DOVER.

HIPPODROME.—M. D., Mr. S. W. Winter; M., Mr. P. Howard Sturgess.—Arthur Hinton's company in "A Broken Doll."

KING'S HALL.—G. M., Mr. Harry Day.—Mdme. Julia Caroli, operatic soprano.

Boors, The Chemists, 11, Cannon-st.,
Shop at Lipton's for Tea and Provisions, 2, Cannon-st.

EASTBOURNE.

DEVONSHIRE PARK THEATRE.—L. & M., Messrs. Murray King and Clark.—Mr Matheson Lang and company in "The Purple Mask."

PIER THEATRE.—M., Mr. H. Owen Taylor.—Mr. Ernest Dare and company in "Captain Drew on Leave" and "The Mollusc."

ROYAL HIPPODROME.—M. D., Mr. Sidney W. Winter; M., Mr. Ernest Bridgen.—Musical revue, "Maid of the South."

DEVONSHIRE PARK WINTER GARDEN.—M. & Sec., Mr. E. A. Brown.—Daily concerts by the Devonshire Park Orchestra, under the direction of Mr. Norfolk Megone. Artistes, Miss Maude Willby and Allen Engles; and Mr. J. H. Scotland, entertainer.

IN THE PAVILION.—"The Rhapsodies," presented by Mr. Frank Dunlop.

On Friday afternoon a special recital by Lady Denison Ross, solo pianiste; Miss Marjorie Hayward, solo violin; and Mr. Otscharkoff, solo violincello.

Boors, The Chemists, 14-15, Sussex-gardens; 6, Seaside.
Shop at Lipton's for Tea and Provisions, 63, Terminus-road.

FOLKESTONE.

PLEASURE GARDENS.—P., Folkestone Pleasure Gardens Co., Ltd.; G. M., Mr. E. C. Potter.—Mr. Ralph Haslam's company in "Bubbly."

Boors, The Chemists, 12, Rendezvous-st.; 61, High-st.
Shop at Lipton's for Tea and Provisions, 19 and 21, High-st.

GLOUCESTER.

PALACE THEATRE. — P., Poole's Theatres, Ltd.; M. D., Mr. John R. Poole.—Messrs. Morton Powell Ltd.'s stock company are playing the thrilling drama, "Shadows of a Great City," and attracting large houses.

HIPPODROME. — P., Gloucester Hippodrome Co., Ltd.—The Four Vagabonds, harmonious comedians, top the bill. Two Little Queenies, singers and dancers; Phil and Doris Ascot, dancing experts; David and Marriott, Welsh operatic duettists; Maro Duo, triple bar performers; Betty Zento, cycle act; Una Brewer, comedienne and dancer; and Pathé war pictures.

Boors, The Chemists, 139, Westgate-street; 94-95, Northgate-street.
Shop at Lipton's for Tea and Provisions, 103, Northgate-street.

GREENOCK.

KING'S.—P. & M., Messrs. A. B. and J. J. Wright.—George Bennett presents the revue, "High Explosives."

Boors, The Chemists, 24, Hamilton-street.
Shop at Lipton's for Tea and Provisions, 28, Hamilton-street.

HALIFAX.

THEATRE ROYAL. — P., Northern Theatres Co., Ltd.; M. D., Mr. Wm. Robinson.—The revue, "Go to Jericho," is the attraction here in a revised form. The company includes Will Beanland, Edward Edmunds, John E. Ladd, Mamie Worth, Kittie Battersby, and Billie Clegg.

GRAND. — P., Northern Theatres Co., Ltd.; A. M., Mr. J. Hinton.—Miss Dot Stephens and company are appearing in "Mother's Sailor Boy"; also "The Fortunes of Eileen," Miss Stephens sustaining the title-rôle in each play.

PALACE.—P., The Palace Theatre, Ltd.; M., Mr. E. O. Waller.—The English tenor, Joseph Cheetham, heads the bill. Other good items include Howard Flynn and Elsye Haynson, in song creations and melodies; Jerry and Co., in comedy act; Alec Kendal, comedian; Rene, lady juggler; The Three Mashers; and pictures.

Boors, The Chemists, 1, Corn Market.
Shop at Lipton's for Tea and Provisions, 22 and 24, Old Market-st. and Princess-st.

HANLEY.

ROYAL.—M. D., Mr. Chas. G. Elphinstone; M., Mr. Frank Powis.—Miss Ray Parry, with a repertoire of high-class modern dramas, commences a stock season this week.

GRAND.—M. D., Mr. Chas. G. Elphinstone; M., Mr. Albert Bulmer.—Fred Karno's company in "Nosey Knows," is the chief feature of the bill; Frank Marney and Marie Breth, in an original act; Joe and Willy, Spanish equilibrists; and Herbert La Martine, step dancer, complete a strong bill.

Boors, The Chemists, 24-26, Piccadilly.
Shop at Lipton's for Tea and Provisions, 61 and 63, Stafford-street.

HASTINGS

GAIETY.—P., Hastings and St. Leonards Theatre Co., Ltd.; M., Mr. H. W. Rowland; R. M., Mr. C. E. Scutt; Mus. D., Mr. T. Hilton.—First three nights this week and matinée, Wednesday, Mr. Robert Courtneidge's company in "Money for Nothing"; last three nights and matinée, Saturday, Mr. Matheson Lang and his company in "The Purple Mask."

Boors, The Chemists, 17-19, Robertson-street; 61, George-street.
Shop at Lipton's for Tea and Provisions, 10, Robertson-street.

HEDNESFORD.

PAVILION.—P. & M., Messrs. H. Derdles and W. Latham.—Lal Edwards presents a musical and dancing medley, "Something New."

HEREFORD.

KEMBLE THEATRE.—M., Mr. E. Stanton Jones.—Murphy and Mack, in their amusing sketch, "The Major's Reflections," and the Five Leytons in a pleasing vocal and dancing scena, support a good picture programme here.

Boors, The Chemists, 28, High Town.
Shop at Lipton's for Tea and Provisions, 56, Commercial-st.

HITCHIN.

BLAKE'S.—P., Messrs. Blake Bros. (Theatres), Ltd.; R. M., Mr. Chas. Locke.—"The Quaint Q's," concert party; and pictures.

PLAYHOUSE.—P., Hitchin Playhouse, Ltd.; R. M., Mr. Robt. A. Brown.—Rhode and Roche; Wilton and Vince; and pictures.

Shop at Lipton's for Tea and Provisions, 26, Market-place.

HULL.

GRAND THEATRE OPERA HOUSE.—P., Morton's, Ltd.; R. M., Mr. W. F. Morton.—This week "East Lynne," played by Stanley Gordon's company, is holding the boards. The rôle of Mme. de Vine is entrusted to a talented young artiste, Miss Athalie Hill.

ALEXANDRA THEATRE.—P., Morton's, Ltd.; R. M., Mr. Geo. Morton.—A realistic play, with a strong military flavour, "His Last Leave," is being submitted this week by Mr. C. Watson Mills's stock company.

PALACE THEATRE.—P., Moss' Empires; R. M., Mr. J. Barnett.—"Three Bites," a Fred Karno production, is one of the most humorous of revues. Messrs. T. Lionel Ellis and Bobby Lewis are the chief fun-makers. "My Fancy," the fascinating dancer; Garadini, actor-musician; the Flying Banyards, and Lily Young, vocalist, are also in the programme.

TIVOLI.—P., Kingston Varieties Co.; R. M., Mr. G. W. Ashton.—Mr. Andie Caine's revue, "Mother Land," is sparkling and witty. The cast includes Bobbie Burns, Jack Ennis, Winifred Mack, Evelyn and Olive Moreton, and Kitty Shaw.—The variety programme is sustained by Babusio and Dax, acrobats, and the Four Rowers, in a musical ensemble.

Boors, The Chemists, 10-12, King Edward-street.
Shop at Lipton's for Tea and Provisions, 22, King Edward-street; 38, Hessle-road.

ILKESTON.

COLISEUM.—M. D. & L., Mr. Samuel Lloyd; R. M., Mr. Harry Reeves.—Mr. James Cameron's company in musical comedy, "Certainly Not!"

Boors, The Chemists, 122-124, Bath-street.
Shop at Lipton's for Tea and Provisions, 155, Bath-street.

IPSWICH.

HIPPODROME. — Sole P., Mr. E. H. Bostock. — Francis Letty's company of "Tommie's Lonely Lassies," in vocal and instrumental scena; Harry O'Bryene, Irish humorist; Grace Cunard, vocal, dancing, and juggling act; Les Pols Trio, one-legged French actors; Ray Hartley, dancer; Dorothy Storm, vocalist; The Maynotts, a fellow, a female, and a "Ford"; Bioscope.

Boors, The Chemists, 22, Tavern-street; 52, Westgate-street.
Shop at Lipton's for Tea and Provisions, 40, Westgate-street.

LEEK.

GRAND.—P., Leek Theatre Co., Ltd.; L. and G. M., Mr. Allan Milton; R. M., Mr. J. W. Malpass.—"The Birth of a Nation" and other films.

SALISBURY PALACE.—P., Mr. Sampson Salt; L. and G. M., Mr. Allan Milton; R. M., Mr. J. W. Malpass.—"Playing with Fire," "His Moral Code," &c.

Boors, The Chemists, 17, St. Edward-street, and Sheepmarket-street.

LEITH.

ALHAMBRA.—G. M., Mr. Henry Lees; A. M., Mr. Lawson Steele; Mus. D., Mr. Joseph Smith.—The once-nightly programme here includes as its main item a revised edition of the "Some Girls" revue. Apart from the revue, a smart comedienne turn is provided by Mabel Millar; O'Brien and Lady combine comedy with skill in their clever acrobatic display; and the Fordyce Family of Tyneside Scotties make a brave show in a new speciality act.

Boors, The Chemists, 15, Leith-walk.
Shop at Lipton's for Tea and Provisions, 134, Kirkgate.

LUTON.

GRAND.—P., Mr. E. Graham-Falcon; B. M., Mr. W. O'Sullivan.—Messrs. Arthur Gibbons and Dudley Stuart's company in "Bella Donna."

Boors, The Chemists, 27, George-street.
Shop at Lipton's for Tea and Provisions, 35, George-street.

MARGATE.

HIPPODROME.—P., South of England Hippodromes, Ltd.; M. D., Mr. W. de Frece; R. M., Mr. J. Mayall.—Vincent Erne's musical revue.

Shop at Lipton's for Tea and Provisions, 69, 71, and 73, High-st.

NEATH.

VINT'S PALACE.—P., Vint's Theatres, Ltd.; M. D., Mr. L. Vint; R. M., Mr. E. Gilley.—Dr. Walford Bodie; Marie Pastor, vocalist and danseuse; Sisters Deane, vocalists, instrumentalists, and dancers; Wee Nora Leigh; the Two Mackays; and pictures.

GNOLL HALL.—P., Gnoll Picture and Variety Co., Ltd.—The Five Normans, vocalists, instrumentalists, and dancers; and pictures.

Boors, The Chemists, 55, Wind-street.
Shop at Lipton's for Tea and Provisions, 4, Queen-street.

NEWPORT.

EMPIRE.—P., Moss' Empires, Ltd.; M. D., Mr. F. Allen; A. M., Mr. J. H. Milburn.—Mr. C. B. Cochran's company in "The Better 'Ole."

Boors, The Chemists, 13, Commercial-street.
Shop at Lipton's for Tea and Provisions, 4, Commercial-street.

NORTHAMPTON.

NEW THEATRE.—M. D., Mr. Walter T. Simmons; R. M. and Sec., Mr. Percy H. Gallagher; Mus. D., Mr. Walter Ashton.—Pattnam at the organ, assisted by Edith Hately, mezzo-soprano; The Borellis, Anglo-Italian duellists; Rutland Barrington and Kate Stevenson in "Not a Bad Judge," all met with a good reception.

EMPIRE.—L., Mr. F. W. Hawkins; R. M., Mr. J. de Chastelain.—Delmar and Savage present the revue, "Pins and Needles," supported by Peggy Dallas; Rene Snowdon; Alma Zolo, Evie Laine, Jack Greenwood, Elgar Alfonso, Arthur Lawrence, B. H. Delmar, &c.

Boors, The Chemists, 6, Gold-street.
Shop at Lipton's for Tea and Provisions, 7, Gold-street.

NORTH SHIELDS.

THEATRE ROYAL.—L. & M., Mr. Stanley Rogers; A. M., Mr. Horace Lee.—Mr. Arthur Clarance's company in revue, "Keep Off the Grass."

BOROUGH.—P. & M., Messrs. Brothers Black.—The Caron Troupe, lady gymnasts; Flora and Bijou, vocalists and dancers; Tommy and Jack, the Service Duo; and pictures.

Boors, The Chemists, 15 and 17, Saville-st.
Shop at Lipton's for Tea and Provisions, 13, Saville-street.

NORTHWICH

PAVILION.—D., Messrs. Hamilton and Hughes; M. D., Mr. Robert Hamilton; R. M., Mr. Harold D. Booth.—Thomas E. Fox's company in the musi-revusical mélange, "Helter-Skelter." Specialities by the Helter-Skelter Girls, Freda Danilo, and Four Loving Kids.

Boors, The Chemists, 25, High-street.

NORWICH.

THEATRE ROYAL.—L., Messrs. Bostock & Fitt; Asst. M., Mr. Hy. Furnival; Mus. D., Mr. S. A. Perman.—Mr. G. Carlton Wallace's company in "A Thief in the Night."

HIPPODROME.—P., Messrs. Bostock & Fitt; Mus. D., Mr. E. M. Nabarro.—Varieties: Cassie Walmer; Lottie Collins, junr.; the Santaires; Wheeler and Wilson; Will H. Fox; Earle Flynn; Hartley Wonders; Pathé's pictures.

SPRING GARDENS.—P., Mr. Horace Rose.—"The Wits" Concert Party.

ELECTRIC CINEMA THEATRE.—Miss Minnie Collins, St. Malo and Coombs.

THATCHED THEATRE.—The Femina Quartette

Boors, The Chemists, 38, London-street.
Shop at Lipton's for Tea and Provisions, 75, St. Benedicts-street; 15, Haymarket-corner; 6, Magdalen-street.

OSWESTRY.

KING'S.—L. and M., Mr. R. M. Roberts; M. D., Mme. Strebelle.—Mr. Forbes Russell presents the comedy, "All-of-a-Sudden Peggy."

Boors, The Chemists, 5, Church-street.

OXFORD.

NEW THEATRE.—P., Oxford Theatre Co., Ltd.; M. & S., Mr. S. C. Dorrill; Asst. M., Mr. W. F. Smith.—Miss Cicely Courtneidge, in three "Cameos," is the star attraction for the week. She is ably supported by Mona Finucane and Claude Noel. Other items include Harry Fields, mimic; Doris Cullerne; Belle and Betty, dancers; Denier Warren, comedian; Joan Carrol; Walter Bellonini, juggler; and Rita Square and Harry Thornton, in melody and song.

Boors, The Chemists, 1, Queen-street; and 120, St. Aldates, Carfax.
Shop at Lipton's for Tea and Provisions, 44, Queen-street; 118, Cowley-road.

PETERBOROUGH.

GRAND.—M., Mr. H. Milne.—"Ye Gods!"

HIPPODROME. — Anglo-Indian Vaudeville Concert Party, featuring the popular comedian Jimmie Watson; Fred Hunt, comedian; Gatty and Gatty, musical act; Nelson Hardy, military ventriloquist; and pictures.

Boors, The Chemists, 43, Narrow-st.; 16-18, Westgate; 8, Market-place.
Shop at Lipton's for Tea and Provisions, 53, Narrow Bridge-st.

PORT TALBOT.

NEW.—Joint L., Messrs. John Evans and Vivian Aldridge; G. M., Mr. Vivian Aldridge; M., Mrs. Vivian Aldridge.—Sam Sterne, Nan and Nellie Hurst, and pictures.

PRESTON.

EMPIRE.—P., Preston Empire and Hotel Co.; M. D., Mr. E. Bush.—Musical comedy burlesque, "Hullo, Bubbles!"

Boors, The Chemists, 27, Fishergate.
Shop at Lipton's for Tea and Provisions, 17, Fishergate.

READING.

ROYAL COUNTY.—P. & M., Messrs. Milton Bode and Edward Compton.—Miss Ann Welfitt and Mr. Cecil Gray's company in "A Perfect Day"; on Friday night "A Fool in Paradise."

PALACE.—P., The Reading Palace Theatre of Varieties, Ltd.; M. D., Mr. W. T. Simmons; M., Mrs. M. A. Simmons; Mus. D., Mr. W. J. Fry.—Makido Family, Japanese entertainers; Pat Lynch, eccentric dancer; Chas. F. Hill in "Serving a Summons"; Donnell and Bayes, entertainers; Irene Rose; George White and Pattie Pike; Jose de Moraes, Portuguese tenor; and pictures.

Boors, The Chemists, 90-91, Broad-street; 2, Duke-street.
Shop at Lipton's for Tea and Provisions, 81 and 82, Broad-street; 32, Queen Victoria-street.

REDDITCH

PALACE.—R. M., Mr. Joseph Baron; Mus. D., Mr. F. A. Head.—Mr. Russell Vaughan's company presents "Forbidden Fruit."

PALACE.—R. M., Mr. Joseph Baron; Mus. D., Mr. F. A. Head.—The John Ridding Grand Opera Company.

Boors, The Chemists, 3, Evesham-street.
Shop at Lipton's for Tea and Provisions, 17a, Evesham-street.

ROCHDALE.

EMPIRE HALL.—P., Jackson's Amusements, Ltd.; M., Mr. Albert Jones.—Le Volt is a clever one-legged acrobat; Riley's Wonders appear in an enjoyable act, "Playing at Pantomime"; and films.

Boors, The Chemists, 42, Drake-street; 59-61, Yorkshire-street.
Shop at Lipton's for Tea and Provisions, 46, Yorkshire-street.

(*Continued on page* 21.)

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ON THE ROAD.

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PLAYS.

Abbott (E. R.).—June 10, S., Seacombe; 17, G., Accrington.
A'Deli (Evelyn).—June 10, H., Hamilton; 17, Gty., Methil.
Albert Chevalier & Co.—June 10, Leamington; 17, Cnty., Reading.
Alias Jimmy Valentine. — June 10, P., Bordesley; 17, R.C., Warrington.
Allington Charsley Opera Co.—June 10, H., Preston; 17, S., Liverpool.
All-of-a-Sudden Peggy.—June 10, K., Oswestry.
Always Welcome.—June 10—Aug. 3 R., Whitehaven.
Ann Welfitt and Cecil Gray Rep.—June 10, Cnty., Reading.
Anthony in Wonderland.—June 10, R. Chatham.
Apple of Eden, The.—R., Norwich (season).
Armitage & Leigh's Rep.—June 10 and 17, R., Nottingham.
Ashes.—June 10, P., Chelsea.
Baynton (Henry Rep.).—June 10, R., Lincoln; 17 R., Lincoln.
Because Love Made You Mine.—June 10, Garr., Edinburgh.
Bella Donna.—June 10, G., Luton; 17, R., Birmingham.
Belle of New York, The.—June 10, K., Manchester; 17, R., York.
Better 'Ole, The (C. B. Cochran's A Co.).—June 10, Glasgow; 17, Edinburgh.
Better 'Ole, The (C. B. Cochran's B Co.).—June 10, Newport; 17, Wolverhampton.
Better 'Ole (A Co.).—June 10, E., Tonypandy.
Better 'Ole (B Co.). — June 10, Co-op., Rugeley.
Better 'Ole (C Co.).—June 10, P., Rushden (3), Wellingboro' (3); 17, P., Watford.
Better 'Ole, The (Seaside Co.).—June 10, Corp. H., Rugby; 17, P., Watford.
Black Sheep of the Family, The.—June 10, G., Mansfield; 17, M., Bootle.
Bluff Boys, The.—June 10, O.H., Buxton; 17, E., Longton.
Broadway Jones. — June 10, Llanelly; 17, Leeds.
Broken Trail, The.—June 10, R., Bury; 17 R., Stockport.
Brown (Mr. and Mrs. Percy).—June 17 Wells.
Bubbly.—June 10, P.G., Folkestone.
Carl Rosa Opera Co., The.—June 10, The Shaftesbury, W.C. 2; 17, R., Newcastle.
Cash on Delivery.—June 10, P., Manchester.
Caste.—June 10, Empire, Southend.
Charity.—June 10, O.H., Cork (3).
Cinema Girl, The.—June 10, H., Colchester; 17, King's Lynn
Crossley (Stephen).—June 10, Pav., Ashington.
Daddy's Girl.—June 10, R., Smethwick; 17, R., Aston.
Damaged Goods (East).—June 10, O.H., St. Helens; 17, G., Doncaster.
Damaged Goods (South Co.).—June 10, R., Bradford; 17, P.O.W., Birmingham.
Damaged Goods (West Co.).—June 10, R., Aldershot (end of tour).
Diplomacy.—June 10., Lt., Sheffield.
Dobell's (W. L.) Rep.—June 17, Tharles (3); Pk. View Cinema, Carrick-on-Suir.
Down on the Farm.—June 10, P., Oldham; 17, Rotunda, Liverpool.
D'Oyly Carte Opera Co.—June 10, K., Hammersmith.
Dublin Players, The.—June 10, O.H., Cork.
Easiest Way, The.—June 10, R., Hanley, East Lynne.—June 10, G., Hull.
Edmond's (E. V. Pere).—June 10, R., Barnsley.
Eliza Comes to Stay.—June 10, N., Cardiff; 17, D.P., Eastbourne.
Face from the Past, The.—June 10, R., Seaham Harbour; 17, E., Alexandria.
Fatal Wedding, The.—June 10, R., Colchester; 17, Elephant, S.E.
Fishermaid of Old St. Malo, The.—June 10, Rty., Barrow.
Five Nights.—June 10, Boro', Stratford; 17, Art., Woolwich.
Florodora (S. Langfier No. 1 Co.).—June 10, R., Bournemouth; 17, G., Swansea.
Fool in Paradise, A.—June 14, Cnty., Reading (1).
For Her Boy's Sake.—June 10, R., Stratford.
Furneau (E.) and Co.—June 10, R., W. Bromwich; 17, R., Worcester.
Gay Paree.—June 10, E., Swindon.
Gayest of the Gay, The.—June 10, Globe, Consett.
Ghosts.—June 10, R., Hanley.
Girl from Canada, The.—June 10, G., Halifax; 17 H., Huddersfield
Girl from Ciro's, The. — June 10, O.H., Blackpool.
Girl Mother, The. — June 10, Camb., Spennymoor; 17, R., Liverpool.
Girl who Changed her Mind, The.—June 17, Pns., Bradford.
Girl Who Didn't Care, The.—June 17, Rty., Barrow.
Glad Eye, The.—June 10, Garr., Tidworth (3); 17, R., Colchester.
Glenville (Matthew H.). — June 10, R., Smethwick; 17, R., Aston.
Grantham (Vivian Co.).—June 10, R., Bath; 17, Pav., Weymouth.
Her Forbidden Sacrifice. — June 10, H., Hamilton; 17, Gty., Methil.
Her Only Son.—June 17, R., Birkenhead.
Heart of a Thief, The.—June 10, N., Bargoed; 17, E., Mountain Ash.
Herbert Shelley.—June 10, G., Nottingham; 17, E. Rotherham.
Hidden Hand, The. — June 10, R., Manchester; 17, R., Brighton.
His Last Leave.—June 10, Q., Keighley; 17, R., Sheffield.
His Mother's Rosary.—June 10, R., York; 17, Pns., Portsmouth.
His Wife's Good Name.—June 10, P., Derby.
If Those Lips Could Only Speak.—June 10, R., Coatbridge; 17, Garr., Edinburgh.
Irish Players, The.—June 10, Dublin; 17, R., Edinburgh.
Jackson Mepham Rep. Co.—June 10, Alex., Widnes; 17, Pns., Blackburn.
Jeffersons, The.—June 10, P.O.W., Birmingham; 17, L., Sheffield.
Jenny Omroyd of Oldham.—June 10, R., Darwen.
Jerry.—June 10, R., Bath; 17, Pav., Weymouth.
Just a Little Pair of Shoes.—June 10, R., Shrewsbury; 17, H., Bolton.
Knowles (J. Forbes) Rep.—June 10, Globe, Consett; 17, R. N. Shields.
La Poupée.—June 10, E., Chatham; 17, G., Walham Green.
Lass of Dingley Moor.—June 10, G., Nottingham; 17, E., Rotherham.
Legion of Honor, The.—June 10, R.C., Liverpool.
Leigh Lovell Co.—Cnty., Reading (till further notice).
Lend Me Your Husband.—June 10, N., Salisbury; 17, K., Gainsboro'.
Leonard Lawrence and Dorothy Symes' Rep.—June 10, P., Bordesley; 17, R.O., Warrington.
Lichfield (Miss Emma).—June 10—Aug. 3, R., Whitehaven.
Lifeguardsman, The.—June 10, Balham.
Lindo-Wakeford Rep.—June 10, R., Glasgow.
Lion and the Mouse, The.—June 10, R., Nottingham.
Little Brother, The.—June 17, R., Bournemouth.
Lonely Girl, The.—June 10, R., Seaham Harbour; 17, E., Alexandria.
Love Marriage, A.—June 10, G., Lancaster; 17, H.M., Carlisle.
McNally Grand Opera, The.—June 10, E., Dublin
Man She Bought, The.—June 10, G., Doncaster; 17, G., Lancaster.
Man Who Made Good, The.—June 10, Q., Poplar; 17, R., Leeds.
Marriage of Kitty, The.—June 10, R., Bolton; 17, G., Blackpool.
Maude (Miss Winifred) and Co.—June 10, R., Stratford; 17, R., W. Bromwich.
Melting Pot, The.—June 10, R., Lincoln; 17, R., Lincoln.
Middy, V.C., Comes Home, The.—June 10, R., Middlesbro'; 17, R., Wolverhampton.
Mill Girl's Wedding, A.—June 10, G., Nottingham; 17, E., Rothernam.
Millionaire and the Woman, The.—June 10, N., Bargoed; 17, E., Mountain Ash.
Money for Nothing.—June 17, P.G., Folkestone.
Monty's Flapper.—June 10, Art., Woolwich.
Mother, But Not a Wife, A.—June 10, R., Sheffield; 17, H., Wednesbury.
Mother's Tears, A.—June 10, R., Sheffield.
Mr. Mayfair.—June 10, H.M., Dundee.
Mrs. Pomeroy's Reputation.—June 10, R., Bath.
My Bonnie Jean.—June 17, R., Bradford.
My Son Sammy.—June 17, O.H., Darwen.
O'Brien and Ireland's Rep.—June 10, Arcadia, Bray; 17, Ass. Rooms, Wicklow.
Oh, I Say.—June 10, P.P., Brighton; 17, Colchester.
O.H.M.S.—June 10, E., Penge.
Old Home, The.—June 10, H., Hamilton; 17, Methil.
On Leave for His Wedding.—June 10, R., W. Bromwich.
Only a Mill Girl.—June 10, M., Glasgow.
Ormond (Henry L.).—June 10, P.H., Runcorn.
Osmond (Fred) Rep.—June 10, H., Cannock.
Parry (Miss Ray) Rep.—June 10, R., Hanley; 17, R., Hanley.
Parted at the Church.—June 10, R., S. Shields; 17, R., S. Shields.
Passers-By.—June 17, R., Nottingham.
Pekin to Paris.—June 10, Ashton.
Perfect Day, A.—June 10, Cnty., Reading.
Phyl.—June 10. R., Brighton.
Pitman's Daughters, A.—June 10, G., Lancaster; 17, H.M., Carlisle.
Pride of the Regiment, The (North).—June 10, O.H., Northampton.
Prince and the Beggar Maid.—June 10, R., Birkenhead.
Profiteer, The.—June 10, Portsmouth; 17, Eastbourne.
Purple Mask, The.—June 10, D.P., Eastbourne (3), Gty., Hastings (3).
Pygmalion.—June 10, P., Watford.
Raynor Rep. Co., The.—June 10, Alex., Birmingham; 17, Alex., Birmingham.
Ready Money.—June 10, G., Blackpool.
Remnant.—June 10, L., Newport; 17, G., Southampton.
Ridding (John) Opera Co.—June 10, H., Bilston; 17, Alex., Widnes.
Roll of Honour, The.—June 10, R., W. Stanley.
Romance.—June 10, R., Plymouth; 17, R., Exeter.
Rosary, The.—June 10, Cnty., Bedford; 17, G., Luton.
Rotters, The (Arthur Gibbons).—June 10, R., Birmingham; 17, Garr., Bramshott.
Royal Divorce, A.—June 10, G., Swansea; 17, N., Cardiff.
Saving Grace, The.—June 10, S., Liverpool.
Second to None.—June 10. Walthamstow.
Silver King, The.—June 10, G., Southampton.
Sinners.—June 10, Gty., Manchester; 17, R., Bolton.
Soldier Boy.—June 17, R.C., Liverpool.
Soldier's Bride, A.—June 10, H., Bolton.
Somewhere a Voice is Calling.—June 10, Tottenham; 17, R., Stratford.
Son of the Sea, A.—June 10, Pns., Bradford.
Spur, The.—June 13, O.H. Cork (3).
Spy in the Ranks, A.—June 10, E., Barnsley; 17, Cnty., Shrewsbury.
Stanley (Horace).—June 10, R., S. Shields; 17, R., S. Shields.
Stephen's, Dot (Lips Co.).—June 10, R., Costbridge.
Stephen's, Dot (Personal Co.).—June 10, G., Halifax; 17, H., Huddersfield.
Sweet Lavender.—June 10, W.P., Brighton.
Thief in the Night, A.—June 10, R., Norwich.
Two Little Vagabonds.—June 10, O., Shoreditch; 17, Walsall.
Uncle Tom's Cabin.—June 10, P., Cadoxton Barry; 17, R., Torquay.
Unmarried Mother, The.—June 10, O., Poplar; 17, R., Leeds.
Voice in the Dark, The.—June 10, P., Newcastle; 17, Q., Falmouth.
Wallace (G. Carlton).—June 10, R., Norwich; 17, R., Norwich.
Watson (F. Marriott).—June 10, P., Newcastle.
What Every Girl Can Do.—June 10, H., Cannock.
When the Joy Bells Are Ringing.—June 10, R., York; 17, Portsmouth.
Who's the Lady?—June 13. Garr., Tidworth (3); 20, R., Colchester (3).
Woman's Victory, A.—June 17, E., Rotherham.
Ye Gods.—June 10. King's Lynn (3), Peterboro' (3); 17, W.P., Brighton.
Yellow Ticket, The.—June 10 G., Wolverhampton; 17, Boro', Stratford.
13th Chair, The.—June 10, H., Derby; 17, H., Willesden.

REVUES.

Airbirds.—June 10, O.H., Devonport; 17, E., Swindon.
Airs and Graces.—June 10, E., Kilburn; 17, P., Camberwell.
All Aboard.—June 10, Pns., Blackburn; 17, Gty., Birmingham.
All Black.—June 10, Cheltenham.
All British.—June 10, Camden Town.
All Clear.—June 10, The Middlesex.
Allotments.—June 10, Pav., Leicester.
All Serene.—June 10, O., W. Bromwich.
As Long as We Know. — June 10, Alex., Pontefract.
Bachles.—June 10, O.H., Dunfermline; 17, A., Leith.
Blighty. — June 10, R., Jarrow; 17, R., Crook.
Bright and Breezy. — June 10, E., Tonypandy.
Bubble and Squeak.—June 10, E., West Hartlepool.
Buds and Blossoms.—June 10, H., Chesterfield.
Buzz Along.—June 10, A., Stourbridge; 17, H., Cannock.
Carnival Girl, The.—June 10, P., Doncaster; 17, K. H., Oswestry.
Carry On.—June 10, Q., Farnworth.
Certainly Not.—June 10, Col., Ilkeston.
Charlie on the Spree. — June 10, Pav., Shoreham; 17, G., Gravesend.
Come and Cuddle Us.—June 10, H., Salford.
Come In, Miss.—June 10, H., Stoke; 17, R., Stockport.
Crackers.—June 10, M., Manchester; 17, R., Smethwick
Dream Girl, The.—June 10, R., Merthyr; 17, N., Port Talbot.
Entre Nous.—June 10, H., Aldershot.
Fiddle-de-Dee.—June 17, E., Glasgow.
Frills and Drills.—June 10, A., Glasgow; 17, H., Newcastle.
Frills and Fancies.—June 10, K., Dundee; 17, P., Carlisle.
Go As You Please.—June 10, R., Wolverhampton; 17, P., Bordesley.
Hanky-Panky.—June 10, E., Wolverhampton.
Have a Nibble.—June 10, H., Sheerness.
Heave O! (No. 1 Co.).—June 10, E., Gateshead; 17, E., Middlesbrough.
Hello, There!—June 10, Col., Long Eaton; 17, Col., Ilkeston.
Helter Skelter.—June 10, Pav., Northwich.
Here and There.—June 10, H., Woolwich; 17, E., New Cross.
High Explosives.—June 10, Greenock; 17, Barnsley.
Houp-la.—June 10, R., Newcastle.
Hullo, Baby! — June 10, E., Bristol; 17, Col., Portsmouth.
Hullo, Bubbies!—June 10, E., Preston; 17, H., Stockport.
I'm Sorry.—June 10, E., Rotherham.
Introduce Me.—June 10, H., Southend; 17, P., East Ham.
Is It Safe?—June 10, A., Barnsley.
Jack in the Box.—June 10, P., Ramsgate; 17, P., Chatham.
Joy-Girl, The.—June 10, A., Bradford.
Khaki and Blue.—June 10, H., Wigan.
Kodak Girl.—June 10, R., Edinburgh; 17, O., Glasgow.
Lads of the Village, The.—June 10, H., Salford.
Little Miss Vanity (Bellamy No. 1).—June 10, Temp. H., Merthyr; 17, O.H., Dudley.
Look Pleasant.—June 10, R.C., Warrington.
Love Chase, The.—June 10, P., Huddersfield.
Mind Your Eye.—June 10, G., Accrington.
Mother Lad.—June 10, Tiv., Hull.
Night of Gladness, A.—June 10, H., Aston.
Nosey Knows.—June 10, G., Hanley.
Ocean Waves.—June 10, E., Leeds.
Odds On.—June 10, H., Richmond.
Peaches (No. 1 Co.).—June 10, R., Worcester; 17, H., Lancaster.
Phew!—June 10, E., Liverpool; 17, E., Dublin.
Pleasure Bound.—June 10, H., Brighton; 17, H., Portsmouth.
Rations. — June 10, E., Swansea; 17, E., Newport.
Ship Ahoy.—June 10 Playhouse, Faversham; 17, P., Ramsgate.
S'hush.—June 17, E., Edmonton.
Smile.—June 10, H., Birkenhead; 17, H., Preston.
Some Girls.—June 10, A., Leith; 17, E., Motherwell.
Some Treasure.—June 10, The Surrey, S.E.; 17, Cnty., Bedford.
Spades and Diamonds.—June 10, Gty., Birmingham; 17, E., W. Bromwich.
Strawberries and Cream. — June 10, A., Barnsley.
Sugar Baby, The.—June 10, E., Kingston; 17, E., Finsbury Park.
That's Enough.—June 10 P., Dundee.
Three Bites.—June 10, P., Hull; 17, G., Bolton.
Three Cheers.—June 10, E., Sheffield; 17, H., Birkenhead.
Tiddly Winks.—June 10, P., Doncaster; 17, P., Grimsby.
Topsy-Turvy.—June 10, H., Portsmouth; 17, E., Stratford.
Town Topics.—June 10, E., Sunderland; 17, E., Gateshead.
Uncle's Troubles.—June 10, Globe, Deal; 17, G., Gravesend.
Upside Down.—June 10, G., Brighton.
Vanity Fair.—June 10, E., Edinburgh; 17, H., Woolwich.
Where's the Chicken?—June 10, H., Lewisham.
You'd Laugh If You Knew.—June 10, M., Bootle.
Zig-Zag.—June 10, Carlisle.

CONCERT PARTIES.

A La Mode.—June 10, Bijou, Bridgwater; 17, Summer Pav., Barry Island.
Air Belles, The.—June 10, Lounge, Hunstanton.
Anglo-Indian Concert.—June 10, H., Peterboro'; 17, K., Melton Mowbray.
Aristocrats, The.—P. Pav., Hastings (for season).
Bohemia.—June 10, E., Wareham; 17, S. Parade Pier, Southsea.
Brevity.—June 10, H.M., Barrow; 17, Pav., New Brighton.
Brightetes, The (No. 1).—June 10, R., Leigh; 17, H., Bilston.
Brilliant Gems, The.—June 10, T.H., Sheringham; 17, T.H., Holt.
Cattlin's Royal Pierrots (No. 1 Co.).—Arcadia, Scarboro' (till end of Sept.).
Cattlin's Royal Pierrots (No. 2 Co.).—Arcadia, Llandudno (till end of Sept.).
Cattlin's Royal Pierrots (No. 3 Co.).—Arcadia, Colwyn Bay (till end of Sept.).
Chinks, The.—June 10, W.G., Bournemouth; 17, E., Wareham.
Chintz.—June 10, Pav., Barry Island.
Comedy Cadets, The (Leslie's).—June 10, Arcd. Pav., Leeds; 17, O. Gdns., Rock Ferry.
Dreamers, The.—Grove Pk. Pav., Weston-super-Mare (season).
Frills and Flounces.—June 10, Roath Park, Cardiff.
Gay Gordons, The.—June 10, Ass. Rooms, Featherstone; 17, Pav., Pontardawe.
Gipsies, The.—June 10, Leas Pav., Folkestone.
Harry Benet's Entertainers. — Madeira Cove, Weston-super-Mare (season).
Harry Joseph's (London Palladium) Pierrots. — Casino, Littlehampton (season).
Hobbies, The. — Rosebery Park, Epsom (season).
Humorists, The.—June 10, Clarence Pier, Southsea.
Jesters, The.—June 10, Peckham Rye.
Joy Concert Party, The.—W.P., Brighton (till Oct. 7).
Junkets, The.—June 10, Pav., Prestatyn.
Maids and Middies.—June 10, Parks, Glasgow; 17, Parks, Glasgow.
Moonshine.—June 10, N.A.C.B., Oswestry; 17, N.A.C.B., Kinmel Park.
Nightbirds, The.—June 17, Playhouse, Felixstowe.
Nobodies, The.—June 10, Pav., Rusholme.
Onlookers, The.—Vic. Pier, Blackpool (season).
Peep-Show, The (W. Lewe).—June 10, Stow Hill Pav., Newport; 17, Pier, Penarth.
Pierrot Pie.—June 10, Rock Ferry; 17, Rhyl.
Pierrot, Pierette, and Piano.—June 10, W.H., Leamington; 20, N., Oxford (3).
Poppies, The.—June 10, Ang. P., Burton; 17, Pier Pav., Plymouth.
Pronouns, The.—June 10, Pier, Plymouth.
Purple Belles, The.—June 10, Glasgow; 17, Folkestone.
Pynkies, The.—June 10, E., Wareham; 17, P., Stamford.
Quaker Girls and Gaiety Boys, The. — Casino, Littlehampton (season)
Qualities, The.—June 10, Q.'s Rooms, Berwick; 17, Ly., Hull.
Queers, The.—June 10, Cas., Littlehampton; 17, Cas., Littlehampton.
Radiums, The.—June 10, Kursaal, Whitley Bay; 17, Parks Pav., Glasgow.
Royal Caledonians, The.—June 10, Pav., Godalming.
Royal Scarlet Entertainers.—June 10, Redhill; 17, Paddock Gdns., Guildford.
Scottish Dons, The.—June 10, Pav., Derby; 17, Ang. P., Burton-on-T
Seven Mountebanks, The.—June 10, N.P., Blackpool; 17, Kursaal, Harrogate.
Society Idols, The.—June 10, Pier Pav., Teignmouth (season).
Summits, The.—June 10, Spa, Bridlington; 17, H.M., Barrow.
Sunbeams, The.—June 10, Pier, Southampton; 17, Chippenham (3), Yeovil (3).
Toppers, The.—June 10, S. Parade Pier, Southsea; 17, Pier, Bournemouth.
Tourists, The.—June 10, Paddock Gdns., Guildford.
Vivandiers, Les.—June 10, P., Wells; 17, P.H., Exmouth.
Wits, The.—June 17, Arcadia, Leeds.
Ye Olde Royalists.—June 10, Pembroke Dock; 17, P., Carmarthen.

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Harcourt, Miss Mona
Hargreaves, Capt. Reginald
Harrison, Monsieur Louis
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Hartley, Mr. Frank
Hatton, Mr Finch
Hedmont, Mr. H. C.
Hill, Mr. Fred
Hillibert, Mr. G. H.
Hilton, Mr. Louden
Hoey, Miss Maie
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Tremaine, Miss Florrie
Tresmand, Miss I.
Twist, Mr. G. H. M.
Unett, Miss Margaret
Upton, Mr. W. K.
Vane, Mr. Charles
Venetians, The
Vere, Miss Grace
Vie, Miss Florence
Vine, Mr. Douglas
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Wade, Standley
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Wakefield, Mr. F
Walker, Miss Beatrice
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—*Tempest, Act ii, Scene ii.*

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—*Henry VI., Act ii, Scene iii.*

PAPER RESTRICTION ORDER.

BILL POSTERS FINED.

At the West London police-court, on Thursday last, before Mr. E. C. P. Boyd, the first summonses under the Paper Restriction Order were heard. Mr. Percy Sheldon, managing director of Tom Smith's Billposting Co., Frith-st., Soho, was summoned for "that he did unlawfully permit to be affixed to one hoarding a number of posters relating to the same subject matter or business," which exceeded in the aggregate a superficial area of 2,400 square inches, namely, 10,620 square inches, contrary to par. 4, Paper Restriction (Posters and Circulars) Order, 1917. There were also summonses against Harry Hewetson, a billposter, in the employ of the firm; Mr. Geo. Kerrison, manager of Messrs. Pascalls, Ltd., Bridge-road, Hammersmith, billposters; John Sole, a billposter in the employ of the company. Mr. Watson appeared for all the defendants, who pleaded guilty.

Evidence was given by a police sergeant, who, in consequence of a communication from the Paper Control Department, examined the hoardings in question. In answer to the magistrate he said the bills had reference to Lila Field's company of children at the King's Theatre, Hammersmith.

Mr. Boyd said the easiest way would be to take all the six summonses together, as defendants were pleading guilty.

Mr. Kerrison being called, said he knew there was no restriction on the size of the bill if it was an old stock bill, printed before March, 1917, and in the billposters' hands before October.

Mr. Watson, addressing the magistrate, said the defendants had unquestionably put up too many bills, they having unfortunately fallen into the error of putting up new bills instead of old. The usual thing was for a touring company to post their old stock bills, but as it happened the company engaged for the week disappointed, and Mr. Mulholland, of the Kings' Theatre, filled in with Lila Field's company. The new bills were, therefore, handed out instead of the old, and unfortunately were inadvertently posted, because it was not thought that they were other than old stock bills. Nobody regretted these occurrences more than Mr. Sheldon and Mr. Kerrison, who had always done their best to keep within the law under the present very trying and difficult circumstances. There was no intention of offending against the law; it was purely a case of inadvertence for which all concerned were very sorry.

Mr. Boyd said that in the cases of Sheldon and Hewetson he would quite accept the explanation, and agree that there were many difficulties to contend with. All the same, he could not close his eyes to the fact that the posters were new, and if any reasonable care had been displayed the fact would have been discovered. He did not think there had been any deliberate attempt to evade the law; it had all been done by mistake, but nevertheless it had been done. He would take the case of Sole and Kerrison as to penalties first. Sole would be fined £5, or in default one month's imprisonment; and Kerrison would be fined £20, or two months' imprisonment. In the case of Hewetson, the paper displayed was considerably less, and he would be fined £2, or 10 days' imprisonment; and Percy Sheldon £10, or one month's imprisonment.

The fines were paid.

"The Hidden Hand" goes to the Theatre Royal, Manchester, on Monday, after two weeks at the Court Theatre, Liverpool, where it was produced. The piece was a gratifying success, the audience cheering for several minutes at a time during certain passages of the play.

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ANSWERS TO CORRESPONDENTS.

"ERA" READER.—*A letter addressed c/o "The Era" Letter Box would probably reach the ladies mentioned.*

T. W.—*Gounod's opera, "Faust," was founded by Barbier and Carre on the great poem of the same name written between 1773 and 1786 by Johann Wolfgang Goethe (1749-1816). It was produced in Paris, March 19, 1859; at Her Majesty's, London, June 11, 1863; and at Covent Garden, July, 1863.*

L. A. T.—*The registered offices of the British Musicians' Pension Society are 21, Albert Embankment, S.E. 11, and the hon. secretary is Mr. Leonard W. Pinches.*

J. A.—*We do not know. Watch the theatrical announcements.*

HOWELL THOMAS.—*Incorporated Stage Society, 36, Southampton-st., Strand, W.C.; Pioneer Players, 31, Bedford-st., Strand; Play Actors, Sec. of Reading Committee, A. M. Heathcote, Lower Faringdon, Alton, Hants; Drama Society, c/o the A.A., 32, Regent-st., W. (2) Try Duckworth and Co., 3, Henrietta-st., Strand, W.C. (3) You might write to Clarence Hurst, Ltd., 31, Golden-square, W. 1. (4) No*

During the indisposition of Mr Herbert Cave recently the part of Prince Rodolphe, in "Violette," at the Lyric Theatre, was very capably played and sung by Mr. Jack Kelly. Prior to the production of "Violette," Mr. Kelly was a member of the well-known concert party, "Sharpe and Flats."

STAR SHAKESPEAREAN MATINEE.

Miss Viola Tree proved herself a worthy daughter of her father's house on Friday, when she organised an afternoon of Shakespeare, in which leading members of the profession appeared in excerpts from no fewer than six of the poet's plays. The performance, which was in aid of the provision of musical instruments for the troops at the Front, was given in costume on a draped stage, with occasional embellishments in the way of Desdemona's bedstead and dressing-table, and a throne for Queen Katherine. Miss Tree herself appeared as Othello's hapless spouse, and realistically created the sense of desolation, emphasised by the wailing notes of her song, appropriate to the bedside tragedy. Miss Miriam Lewes provided an effective contrast as the frail Emilia. An interesting appearance was also that of Miss Lily Elsie as Juliet. The scene chosen was that of Juliet's farewell to Romeo, and Miss Elsie acted with nervous force and feeling, though with no great emotional power. The Romeo was Mr. George Relph, and Miss Rosina Filippi acted as nurse.

Act 3, Scene I., of "King Henry VIII.," introduced Lady Tree as an appealing Queen Katherine, and Mr. Sidney Valentine and Mr. Frank Cochrane, very stately and powerful Cardinals. Misses Olga Lynn, Nellie Taylor, and Nicola Blake joined tunefully in the trio, "Orpheus with his lute." Miss Lily Brayton made a handsome youth as Viola, in Scene IV. from Act 2 of "Twelfth Night," produced by Mr. Oscar Asche, while elocutionary excellence marked the delivery of her lines. Mr. H. R. Hignett was the Duke, and Mr. Courtice Pounds as Feste sang "Come Away, Death," with all his customary skill. Scene I. of Act 5 of "The Merchant of Venice," had Miss Fay Compton as Jessica and Mr. Cowley Wright as Lorenzo. Miss Compton did not seem quite at ease in the part, but she made a dainty Hebrew maiden, while Mr. Cowley Wright had quite the romantic air as Lorenzo, and acted with Oriental fervour.

The Shakespearean set concluded with the Pyramus and Thisbe scene from "A Midsummer Night's Dream." Mr. Ben Greet and Mr. E. M. Robson, as the hero and heroine, were irresistibly droll, and Mr. Nelson Keys was a comic lion. Mr. Russell Thorndike as Moonshine and Mr. Arthur Cleave as the Wall were also responsible for the merriment aroused. Mr. Dennis Neilson-Terry was a nobly-spoken Theseus, and Lady Diana Manners acquitted herself quite commendably as Hippolyta. Miss Renée Mayer as Oberon and Miss Agnes Carter as Puck added to the agreeable effect of the production.

A prologue written by Louis N. Parker, was spoken by Mrs. Edward Hulton, and the afternoon was brought to a conclusion by the singing by Madame Clara Butt of the National Anthem. In an interval in the performance Mrs. Lionel Harris appealed for the object of the fund, which was to provide musical instruments for use in the trenches. The boys, she said, marched marvellously if only to the sound of a tin whistle. Nothing on God's earth was good enough for the men at the Front, and if they wanted musical instruments they ought to have them

"ROMANTICISMO."

After two private performances, the first in the original Italian of Gerolamo Rovetta and the second in F. M. Ranken's translation, this rousing story of the birth throes of New Italy was put on for a short run at the Ambassadors Theatre on Saturday last. The reception was exceedingly enthusiastic, and the actors had to take call after call at the close of each act. It has the advantage of being very finely acted by a cast which seems to have caught some of the fiery patriotism of an oppressed people in their fight for freedom. The outstanding figure is Mr. Cowley Wright, who is repeating his performance of the part of the Count Lamberti. He is the embodiment of the spirit of young Italy, and his acting is a magnificent piece of work, vibrating with passion and alive with sincerity and tenderness. Miss Ruth Power again plays the difficult character of the Countess Anna, a part she acts with feeling, rising occasionally to a high emotional level. Another member of the original cast is Mr. Norman V. Norman, who produced the play, and whose Count di Rienz is a thoughtful and easy study of character. Indulgence was asked on the programme for Mr. Wilfred Fletcher, who had undertaken the delightful part of the Marquis Giacomino at two days' notice. Although certainly not word-perfect, he gave a charming piece of acting, and exhibited a wonderful savoir faire under difficulties. Miss Beatrice Wilson gave a clever portrayal of the old Countess, and much of the credit for the convincing effect of the first act is due to Miss Stella Rho's acting as Giuditta Ansperti, which is one of the best pieces of individual work in the play. Mr. Wordley Hulse was good as Cezky, though his performance was a little unequal; and praise is due for the smaller character studies provided by Mr. H. A. Young as Giovanni Asperti; Mr. Pat Kirwan as the physician; Mr. W. R. Staveley, in two parts; Mr. Philip Barry as the Priest; and Mr. A. Corney Grain as Faustino.

In Lord Leverhulme's garden at Hampstead, on June 22 and 27, at 3.15 p.m., the Indian Art and Dramatic Society will produce "The Pearl Necklace," an Indian comedy, in English, with music, under the direction of Mr. Ben Greet. The play is based on the historical drama, "Ratnavali," written in 600 A.D. In addition to a strong cast, a large number of ladies and gentlemen in Indian costume will sing and dance in the opening Spring Festival The music has been specially composed, and will be directed by Mr. Hugh Marleyn.

The Home Camp and Hospital Fund is doing valuable work in giving free entertainments to our troops, having for a considerable time sent variety entertainments almost daily to our fighting men at outlying camps and to our wounded in hospitals. So great has been the demand for these concerts that the fund is rapidly coming to an end, and the committee are, therefore, asking for assistance to enable them to "carry on." Subscriptions should be sent to Gabrielle Harris, hon. sec., 94, Gleneagle-road, Streatham, S.W. 16.

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"Bert and 'Erb on an Island"..... —

GREEN ROOM PAPERS.

"CRITICUS" ON LEARNING A PART—WHY ARE ACTORS AND ACTRESSES KEPT IN THE DARK?

SOME years ago, being anxious to experience a new sensation, I prevailed upon a certain film play producer to permit me to take part in one of his productions. I had never done anything of the kind before, never even witnessed a film rehearsal; and certainly I found the sensation a new one, if not one which I am particularly anxious to repeat.

To put the matter quite plainly, I felt a fool. Not self-consciously, not fish-out-of-waterishly; for I had often acted before. But I felt a fool because I was kept in such an amazing state of ignorance. From first to last, I was in a muddle. I did not know what was happening, why I was doing what I was doing, where I had come from or where I was going to. I had not a great deal to do, being only a super, but what I did I did completely in the dark. We were all completely in the dark. We were treated as completely unintelligent beings who were not worth telling what was what.

I had expected, when I went down to the studio, that the producer would begin by telling his company the story of the play, and I had expected that we would then act it before the camera, scene by scene. The latter expectation was, of course, rather short-sighted. For convenience sake, we acted through all the scenes which took place in a single set one after the other—say, scenes one, seven, fourteen, twenty-two, &c.; then all those which took place in another set; and so forth. But, in view of this jumpiness, it seems to me that my first expectation was all the more reasonable. Why wasn't it fulfilled?

Scarcely any of us ever knew the whole plot of that play. Certainly, the producer never told us. We took all the club-room scenes first. In between two of them, one of the characters was supposed to have gone through the most harrowing experiences in gaol. But he was never told this; didn't know anything about gaol till the gaol scenes were taken—and when they *were* taken, didn't know whether they were the beginning or end of the play, why he was there, or whether he was guilty or not guilty.

Sometimes we hazarded questions:

"But I thought I'd been killed," said one actor.

"So you have," said the producer; "but this is an earlier scene, before Anna proves faithless."

"Anna—who's Anna?" asked the actor. "Is she faithless to me?"

"Oh, you don't need to worry about her—you don't come into any of her scenes. . . ."

This sort of treatment is, I suppose, a legacy from the stage legitimate, where actors and actresses are expected to learn their parts more or less intelligently without knowing a thing about the play in which they are to appear, save the actual words they are themselves to speak and the two or three words immediately preceding each of their speeches.

What conundrums this ridiculous method sets the poor actor! Often he doesn't know why he is saying what he is learning to say, or whether what he is saying is the truth, or what are the words on which the emphasis should be laid. He gropes hopelessly in the dark. Here and there a stray sentence gives him a clue, and he constructs a sort of picture in his imagination. Then he goes down to rehearsal. Everything he had imagined is quite different. His original conceptions have to be entirely jettisoned. He has all his work to do again.

And this because the whole company was never assembled for a reading, or because he was not given a complete copy of the play to learn his character from.

Here, again, I speak from experience. I remember vividly the first "cue" in the first part I ever had to learn. It was ". . . like an old butter-tub." And I had to say "Butter-tub." It was highly mystifying. None of the subsequent speeches threw any light on it. My next cue was, "Where has he gone?" I had to say, "He died twenty years ago." That was clearer. But it didn't clear up the butter-tub. I went down to rehearse the first part I was ever given without the slightest idea how I was going to say the first word I was ever to speak in rehearsal.

And I said it wrong.

The producer jumped down my throat—and he has stuck in my gizzard ever since. So perhaps I have written this article with a bias. But other actors will read it with a bias, too—the same bias that I have.

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THE ERA

ESTABLISHED 1837.

Edited by ALFRED BARNARD.

WEDNESDAY, JUNE 12, 1918.

THE ANTI-AMUSEMENT SOCIETY.

WE have heard a great deal lately of secret societies, black books, camarillas, hidden hands, and such-like shadowy and menacing mysteries. They may exist; they may not. Nothing has been proved, or appears likely to be proved. But, fact or fiction, there can be no doubt that these nightmares are the fashion of the moment, and we make no apology, therefore, for following the fashion this week in suggesting the existence of an Anti-Amusement Society, which is seeking to deprive the peoples of the world of the few scraps of pleasure still remaining to them in these arduous times. We earnestly desire the names of the "forty-seven thousand" kill-joys who are endeavouring to wreck the theatres.

The name of one of them we have already, and we make no bones about publishing it: MR. HOLMAN, Premier of New South Wales. MR. HOLMAN believes that the amusements provided by the theatres, music-halls, and cinemas in war-time are evil in their effect. He wants them cribbed cabined, and confined. His microcephalic aspirations are bodied forth in a document privately issued by him in memorandum form at the time of the Australian Conscription campaign. Here is their substance. "To-day," writes MR. HOLMAN in his memo., "the general public (in Australia) are quite unaware of any alteration in the situation. Business, pleasure, amusement, and ordinary interests go on quite as usual." What, he proceeds, is required is the creation of a new atmosphere, and the following is the means which he desires to employ: "Great restrictions should occur in amusements—(a) Theatres should be either partly closed or restricted to serious and patriotic subjects, or compelled, if they do give entertainments, to accompany them by patriotic appeals. (b) Music-halls and picture shows should be either partly closed or restricted to serious and patriotic subjects, or compelled, if they do give entertainments, to accompany them by patrioic appeals. . . . The Press should be forbidden to publish any report of theatrical productions, except where those productions are of a serious or patriotic character, approved by the Censor."

It is unnecessary to dilate upon the above excerpts, which will be only too plain for all to read. They suggest that the Right-to-Laugh should be summarily withdrawn, and that a man who is caught smiling in war-time should be interned under the Defence of the Realm Act. The revues, the musical comedies, the farces, the comedies, are to go. The "Merry Wives of Windsor" is to come under the HOLMAN ban—unless, we gather, it is permitted to survive on condition that Falstaff comes down to the footlights with a request that the audience shall buy War Bonds. MR. HOLMAN seems to forget that there is a place for everything and that everything should be in its place A certain amount of propaganda will not harm the theatres; an overdose will kill them. "The time," he says, "when mere exhortation from the public platform would be effective has passed." Perhaps MR. HOLMAN speaks for himself. In any case, rather than that he should turn up in the middle of a revue to deliver one of his speeches to the audience, would it not be a far better course for him to stick to the public platform and engage, say, a comedian and an acrobat to perform before and after his own turn? The golden goose would thus be saved.

We commend this matter especially to the attention of our readers in this country because, though MR. HOLMAN himself is far away in New South Wales, *there are Holmans over here, Holmans in their thousands.* They are fighting, and we have got to fight in self-defence. And we have got to beat them, for the sake of the British public.

FIRST NIGHTS OF THE WEEK.

English Opera at the West End—New Work by British Composer—A Fantasy, "Up to Snuff"—Shakespeare at the Gate.

BEECHAM OPERA SEASON.

"THE MARRIAGE OF FIGARO."

Sir Thomas Beecham was again in command on Friday night at the fourth revival of his chef d'œuvre in opera production, "The Marriage of Figaro." It is a year since the historical first-night performance, and so much has been written about the wonders of the production that little save vain repetition now remains to say, except, perhaps, that the grace and harmony of the whole performance strike one afresh with each time of seeing and hearing. The infinite pains lavished in the first instance on perfecting every detail of every individual rôle, down to those of the last members of the chorus and ballet, left little room for subsequent improvements; although each playing necessarily brings a sense of greater ease and security. In these qualities Mr. Frederic Austin's Count, Mr Frederick Ranalow's Figaro, Miss Désirée Ellinger's Susannaé (if only she would not sing "rap-cher" for "rapture"!), Miss Bessie Tyas's Cherubino, and Miss Clytie Hine's Marcellina have gained. The most notable change was the Countess of Miss Agnes Nicholls, who sang with delightful purity of tone, and in her acting managed to remind us that Rosina was a spirited damsel in the days when Figaro was a barber in Seville. Mr. Norman Allin's Bartolo, Mr. Sydney Russell's Basilio, and Mr. Foster Richardson's Antonio were all new and all very good and appropriate.

"SAMSON AND DELILAH."

A characteristic "Biblical drama" audience, reverent and serious-minded, attended Saturday's matinée. Miss Edna Thornton's Delilah gains in dramatic grip, and her singing, for the most part, is very fine indeed, full-toned, powerful, and luscious in quality. She is at her best in the declamatory parts; for instance, in her answer to the taunts of the High Priest (Mr. Frederic Austin), where she uses great variety of tone colour and a much freer emission than in the big airs. Mr. Walter Hyde was in splendid voice as Samson. The prayer in the prison was impeccable. The only newcomer to the cast was Mr. Foster Richardson, an Aged Hebrew appropriately dignified and weighty of utterance, who used his voice with good effect. The sopranos were out of tune—their thirds are not wide enough—in the opening chorus. They quite spoilt the beautiful first scene, which only recovered its equilibrium with the advent of the lovely dances of the ballet. Mr. Wynn Reeves, although his tempi seemed a little rigid at times, conducted with great discretion.

"TANNHAUSER."

Saturday night's performance came within measurable distance of perfection—according to the standard set up by Tannhäuser performances. The traditional Covent Garden flat intonation in the pilgrims' chorus—which Sir Thomas Beecham managed to avoid last season by means of a quickening up of the tempo—arrived to depress us in the last act, and not all the valiant efforts of some of the tenors availed to lift up the pitch again. This little grumble over, the rest is chiefly praise. First and foremost, both because they are new and because they deserve equal prominence, come the Elizabeth and the Wolfram of Miss Agnes Nicholls and Mr. Robert Parker. Elizabeth's spiritual nature was emphasised by Miss Nicholls's silvery ringing tones. The prayer—taken much too slowly, in spite of Mr. Percy Pitt's efforts to keep it moving—was wonderfully pure singing. Except for his make-up, which was too much like a Bible prophet, Mr. Parker's Wolfram was absolutely satisfying. He sang with firm control, and the faith and devotion and self-sacrifice of the character were finely shown. Dramatically, Mr. Frank Mullings's Tannhäuser is unrivalled, but his singing wants levelling up. His best is in the last act, where the rejected penitent, bent over his staff, narrates his story. The position is important, because it is when Mr. Mullings throws his head up and back—a characteristic action—that his emission becomes difficult. Mr. Norman Allin's noble Landgrave's wrathful outburst was finely done. Miss Gladys Ancrum's Venus was more alluring, both vocally and physically, than before; and Miss Doris Lemon's shepherd's song could not have been better. The details of the ballet in Venus's cave are still more striking on renewed acquaintance. The dances are a whole drama in themselves.

"LOUISE."

Personality and quality of voice—important factors always, of course, in opera performances—count for even more than usual in "Louise," Charpentier's music-drama of the endless war between the generations. When, as on Monday night at Drury Lane, Père Louise (he has no other name) is impersonated by Mr. Robert Radford, whose mellow tones seem to express the very soul of parental love and tenderness, one's sympathies incline to the side of the elder allies. Then the legitimate, youthful longings of the repressed, rebellious daughter and her "right to love," as persuasively set forth by Miss Miriam Licette and Mr. Maurice D'Oisly, incline the scale in the opposite direction, particularly when the Mother's antagonistic harshness, so uncompromisingly—faithfully, perhaps, is a better word—depicted by Miss Edith Clegg, adds its weight. And thus one is drawn this way and that all through the performance, by arguments for and against youth's claim for freedom, until at the finish the elder generation, left with the last say in the matter, upsets the balance effectually with the Father's heart-broken cry of "Louise!"

It was a very fine performance that Mr. Percy Pitt directed on Monday. Every detail in the fascinating score was clearly brought out, and the ensemble in the big scenes was admirable.

FAUST SCALPS VALENTINE.

One of those unrehearsed incidents that add now and then to the gaiety of opera performances occurred on the second night of the Beecham season at Drury Lane. In the excitement of the duel in Act 4, Mr. Frederick Blamey somehow managed to scalp Mr. Herbert Langley, and the unfortunate Valentine had to proceed to his dying spasms without his wig.

Mr. Langley could improve his tone considerably if he were to correct his pronunciation. "Sister," when he sings it, becomes "Sistaw," for instance. Valentine's "E'en the Bravest Heart" was cut, probably to make time for the altogether lovely Brocken-cum-Grecian ballet, which seems to have established itself as a regular feature of the Beecham production. One of the principal dancers, either Miss Maisie or Miss Ely Gerald, is a regular female Nijinsky. Her leaps and bounds are grace itself. Mr. Robert Radford, happily recovered from his recent illness, which, fortunately, has not impaired his voice, though it seems to have left him considerably thinner, was the veritable "Prince" of darkness, and excellently well did he sing. His high tones were never finer. Mr. Blamey gave us clear and vigorous singing in the part of Faust, and Miss Miriam Licette, the sedate and self-possessed, rather characterless Marguerite, came in for a "popular" ovation at the close of her "Jewel" song, which would have been better deserved if the big penultimate high B had been in tune. Miss Juliette Autran makes a pretty boy as Siebel, but she should try to make up and act less like a "principal" boy. The Kermesse scene was the most enjoyable part of the performance with its sparkling choruses, so well sung, and its jolly dances. Mr. Julius Harrison, who conducted, made the orchestral music sound as though the instruments were dancing, too. Elsewhere he brought out every interesting detail of the score.

(Other Operatic Notices will be found on page 5.)

"DANTE AND BEATRICE."

Romantic Opera in Three Scenes, Music by Eden Phillpotts, Book by W. J. Miller, Produced by Charles Victor for the Carl Rosa Co. at the Shaftesbury Theatre, on Friday, June 7.

Dante	Albert Bond
Giotto	Frank Clarke
Cavalcante	Frederick Clendon
Corso	George Gorst
A Jester	Alfred E. Hinton
Gentucca	Dorothy L. Tayler
Giovanna	Florence Collier
Beatrice	Beatrice Miranda

Mr. W. J. Miller made a good bid for popularity when he set out to build his "book" on Henry Holiday's picture—familiar as household words in the suburban homes of England—of the meeting of Dante and Beatrice by the Arno in Florence, at the corner of the Ponte Santa Trinitá and the Lung'Arno Acciajoli, with the Ponte Vecchio beyond and San Miniato—curiously bare-looking to those who know it surrounded by its famous cypresses—crowning the hills in the distance. But, having started from so promising a point of departure, it is a pity that Mr. Miller's imagination did not soar into regions which might have provided him with a story and characters of sufficient depth and variety to create dramatic interest. He makes nothing "happen" except a brief fight in the Lung'Arno scene, which brings in another candidate for Beatrice's love, one Corso, whom Dante disarms with stage dexterity. As a reward, apparently, for his success in vanquishing a rival, and a noble, the poet is thereupon crowned with a laurel wreath by an admiring populace. For the rest, Dante wanders a dreamy, rather effeminate figure, curiously unlike the revolutionary firebrand and political partisan of violent passions that Alighiri was, through the three scenes: of the avowal of his love, of a birthday party in Beatrice's palazzo, and of her death. This last scene was marred by a commonplace tableau of angels—*á la* the "Faust" finale. A living picture reproducing Rosetti's "Dream of Dante" would not only be a great improvement on this, but would add considerably to the beauty of the production. Of course, a singer and actor of more experience than Mr. Albert Bond, who must have been chosen mainly on account of his "anthentic" profile, could have made the part of Dante stronger and more dramatically effective altogether. Mr. Bond has a nice voice, rather light for the music he had to sing, but of true tenor quality; and if, as was stated, this was his first appearance, he made a promising début. Mr. Eden Phillpotts' gift for warm and expressive melody should make him a popular opera composer. But this is by no means his only qualification. The overture, descriptive, seemingly, of the dawn, the growth, and the climax of the poet's love, and the interludes—notably the one before the third scene, with its well-written phrases for wood-wind—show his skill in the use of the orchestra, and his building up of the parts in the choruses is remarkably effective. Among the best numbers are the impassioned duet in which the poet vows, by her death-bed, to consecrate his art to the perpetuation of Beatrice's memory; Beatrice's gracious song of welcome to her guests, the easy, swinging waltz, and Giotto's joyous song (well sung by Mr. Frank Clarke), which served to remind us that music and painting often went hand in hand in the 14th century. Miss Beatrice Miranda, the Beatrice, used her fine voice well, although with too much power for due regard to balance in the duets with Mr. Bond, and she and her companions, Miss Dorothy L. Tayler, the Gentucca, and Miss Florence Collier, the Giovanna, made a handsome trio in their beautiful mediæval dresses

The reception was enthusiastic, with calls for author, composer, and everybody concerned, including Mr. George Helmsley, the painter of the picture scene, and Mr. Arthur Delmotte, the conductor.

"THE SNEEZING CH'RM."

An Arabian Night's Phantasy, in a Prologue and Four Acts, by Clifford Bax, Produced at the Court Theatre on Sunday, June 9.

The Khalif of Bagdad	H. A. Forde
Nour-ed-Din	Ernest Thesiger
Maaruf	Stanley Lathbury
Dandan	Dundas Walker
First Court Poet	Edwin Greenwood
Second Court Poet	Roy Byford
Mashitah	Margery Bryce
Budour	Lilian E. Simpson
Jullanar	Phyllis Reid
Yusuf	George de Warfaz
Aziz	Miles Malleson
Mesrur	H. B. Bushra

If the new society which has recently been organised under the name of "The Plough," and which opened its dramatic campaign at the Court Theatre last Sunday afternoon, will continue to give us productions of plays on the lines of Mr. Clifford Bax's "Sneezing Charm," we may one day be grateful to it for a really valuable and effective contribution towards the revitalisation of the drama. It would be idle to pretend that "The Sneezing Charm" is in itself a play which is likely to have any appreciable influence on that large band of dramatists, now in undisputed possession of the West End, which walks steadfastly in the beaten track, fearful of any adventure. But if Mr. Bax's romantical and poetical phantasy is not the very play we have been looking for, it is the very sort of play. What our drama needs, above all things, *is* the quality of delight; and the Plough merits our thanks for endeavouring to supply it.

"The Sneezing Charm," the action of which takes place in and near Bagdad, and the atmosphere of which is the atmosphere of cunnchs and court poets, is a play about a talisman against sneezing. This talisman is much prized by the Khalif, who holds it undignified that a man of his rank and worth should demean himself by sneezing like the common herd. Consequently, when the charm is stolen from him, he sets the city agog to catch the thief, on whose head he threatens condign punishment. Such a Khalif should, we think, be treated as a figure of fun; the King in "Coq d'Or" is his natural brother; and Mr. Bax has, we feel, made a mistake in omitting to deprive his Khalif of every vestige of dignity. Mr. Roy Byford, who was amusing as a Court Poet, would have been still more amusing as the Khalif we imagine; and a vein of humour which sometimes strikes one as a trifle tenuous and childish, might then have been redeemed by satire. The play is full of entertaining devices. At first nobody wants the talisman, and everybody gets it. Then everybody wants the talisman, and nobody can find it. That is well conceived. There is a conspiracy against the Khalif. Everyone is in it, and everyone privately arranges to denounce his fellow-conspirators to the Khalif at the crucial moment. That, again, is well conceived. But the conception is better than the execution, which, in most cases, is always hurrying over important points, and reduces climaxes to the value of mere incidents. A more leisurely development would have enhanced this play a hundredfold. As it is, the chief merits of it lie in its well-captured atmosphere, and those all-too-rare passages in which Mr. Bax "lets himself go" a little, and, relaxing the rigours of dramatic manipulation, permits himself (and us) the pleasure of a little real poetry.

Apart from the ladies in the cast, who were all weak, the play was well acted. The chief honours went to Mr. Miles Malleson, Mr. Ernest Thesiger, and Mr. George de Warfaz. Mr. Malleson gave a most humorous and finished performance as a quick enchanter—a performance, incidentally, which suggested that any quixotic manager who may think of producing the plays of Aristophanes or Terence of Molière, or the Shakespeare comedies, should at once ascertain whether Mr. Malleson is at liberty. Mr. Thesiger was just exotic enough as Noured-Din, a philosophic adventurer; and Mr. George de Warfaz made a deliciously boyish and exuberant hero-prince. The music, especially written by Mr. Gustav von Holst, was first rate; while Mr. George Sheringham's costumes and scenery were quite the up-to-date thing in beauty.

THE PLAYERS OF THE GATE.

So rarely, nowadays, are we afforded an opportunity of seeing the dramas of Shakespeare performed in London that the first due of the Players of the Gate, whose production of "Romeo and Juliet" has been running during the past week at the Kennington, is a tribute for their courage in staging this tragedy. It was interesting to note how the palpitating magic of the love scenes and the dramatic onrush of the story overtopped the many little mischances which befell the production of the first night. One of these was the length of the "waits," during which the orchestra, on the principle that music is the food of love, played on and on and on, and which, at half-past ten, left Juliet drinking her potion and compelled the actors in the later scenes to rattle off their speeches like small children saying their prayers. The other misfortunes were mainly scenic, and could have been obviated by the use of plain curtains instead of the unconvincing scenery (including a representation of the Mansion House). This would also have enabled the actors to get the whole of the play into the time at their disposal. Some of the earlier parts of the play were very moving. In all the circumstances, it would be unfair to criticise actors or acting. Let "All did well" take the place of "All is well."

AS YOU LIKE IT.

Song for the Kaiser: "I'd Love to Live in Paris all the Time."

* * *

Dance for Ditto: Pas de Calais.

* * *

So "A Little Bit of Fluff" is coming off at last. The Criterion can certainly boast of its "little bit" during the war.

* * *

Hear Walter Ellis's latest farce is called "The Week-end." Let's hope it hasn't got one.

* * *

From the Ads.: "By Pigeon Post—Madge Titheradge." By Jove! haven't our women got some daring?

* * *

More French Exercises for Theatre-goers:—

1. The boy has a little bit of fluff.
2. The loving heart of the naughty wife.
3. The man from Toronto has seven days' leave.
4. Hold! the maid of the mountains is very good, Eddie!

* * *

Sincere condolences to the Tommy who went to see "Carmen" under the impression that an opera with such a name would deal with the subject of chauffeurs.

* * *

By the way, one of our revue writers has become a war chauffeur. His friends unkindly remark that, in his dramatic capacity, he's always been a rechauffeur.

* * *

"'The Boy' is as fresh as ever," writes a critic. So here, apparently, is another boy who wouldn't grow up.

* * *

"Hotch-Potch" having been billed as "the funny revue," when will they take the real business line and advertise "King Lear" as "the really heart-breaking tragedy"?

* * *

Good luck to Marie Löhr's Nurse Benson. She won't be the only Bensonian in the West-End.

TOUCHSTONE.

WHAT'S ON THIS WEEK.

ADELPHI (Strand). — "The Boy" (310th), 7.45. Wed., Sat., 2. Gerr. 2645.

AMBASSADORS (West-st., Cambridge Circus).—"Romanticismo" (2nd), 8. Wed., Sat., 2.30. Gerr. 4460.

APOLLO (Shaftesbury-av.).—"Be Careful, Baby! (69th), 8. Thurs., Sat., 2.15. Gerr. 3243.

COMEDY (Panton-st.).—"Tails Up!" 7.45. Mon., Fri., Sat., 2.30. Gerr. 3724.

CRITERION (Piccadilly-circus). — "A Little Bit of Fluff" (1,234th), 8. Wed., Thurs., Sat., 2.30. Reg. 3365 and Gerr. 3844.

DALY'S (Leicester-sq.).—"Maid of the Mountains" (560th), 7.45. Tues., Sat., 2. Gerr. 202.

DUKE OF YORK'S (St. Martin's-lane).—"Hotch Potch" (79th), 2.30 and 8. Gerr. 314.

DRURY LANE (Catherine-st., W.C. 2).—Beecham Opera. Mon., 6.45; Tues., 7; Wed., 2.

GAIETY (Strand).—"Going Up" (29th), 7.45; Mon., Wed., Sat., 2.15. Gerr. 2780.

GARRICK (Charing Cross-road).—"By Pigeon Post" (122nd) (ex. Mon.), 2.30 and 8. Gerr. 9513.

HAYMARKET (Haymarket, S.W. 1).—"Uncle Anyhow" (58th), 8. Wed., Sat., 2.30. Reg. 6030.

HIS MAJESTY'S (Haymarket, S.W. 1).—"Chu Chin Chow" (818th), 7.30. Wed., Thurs., Sat., 2.15. Gerr. 1777.

KENNINGTON.—"Romeo and Juliet," Mon., Tues., Wed., 7.30.; Thurs. 2.30. "Candida," Thurs., Fri., Sat., 7.30; Sat., 2.30.

LYCEUM (Wellington-street).—"Seven Days' Leave," 2.30 and 7. Gerr. 7617-8.

LYRIC (Shaftesbury-av.).—"Violette" (36th), 7.45. Wed., Sat., 2.30. Gerr. 3682.

NEW (St. Martin's-lane).—"The Loving Heart" (Wed. 1st), 7.40; Sat., 2.30. Reg. 4466.

OXFORD (Oxford-street).—"The Better 'Ole," 2.30 and 7.30. Mus. 1740.

PALACE (Shaftesbury-avenue). — "Very Good Eddie" (36th), 7.45. Wed., Thurs., Sat., 2.30. Gerr. 6834.

PLAYHOUSE (Charing Cross).—"The Naughty Wife," 8. Mon., Thurs., Sat., 2.30. Gerr. 3970.

PRINCE OF WALES' (Piccadilly Circus).—"Fair and Warmer" (36th), 8. Wed., Thurs., Sat., 2.45. Gerr. 7482.

PRINCES (Shaftesbury-avenue).—"Yes, Uncle," 7.30; Wed., Sat., 2. Gerr. 7382

QUEEN'S (Shaftesbury-av.). — "The Knife," 8. Mon., Wed., Sat., 2.30. Gerr. 9437.

ROYALTY (Dean-st.).—"The Man from Toronto" (15th), 8. Thurs., Sat., 2.30. Gerr. 3855.

SAVOY (Savoy-court, W.C.).—"Nothing but the Truth," 8; Wed., Thurs., Sat., 2.30. Gerr. 3366.

SHAFTESBURY (Shaftesbury-av.). — Carl Rosa Opera Co., 7.15. Wed., Sat., 2. Gerr. 6660.

VAUDEVILLE (Strand). — "Tabbs" (27th), 8. Tues., Thurs., Sat., 2.30. Gerr. 3815.

WYNDHAM'S (Charing Cross-road). — "Dear Brutus." Tues., Wed., Thurs., Fri., Sat., 2.30. Thurs., Fri., Sat., 8. Reg. 3028.

VARIETY THEATRES.

ALHAMBRA (Leicester-square).—"The Bing Boys on Broadway," 7.40; Wed., Thurs., Sat., 2. Gerr. 5064.

COLISEUM (Charing Cross). — Dion Boucicault in "Wurzel Flummery," Phyllis Dare, "My Four Years in Germany," Malcolm Scott, Neil Kenyon, Beatie and Babs, Gresham Singers, 2.30 and 7.45. Gerr. 7541.

EMPIRE (Leicester-sq.).—"The Lilac Domino," 7.45; Mon., Wed., Sat., 2.15. Gerr. 3527.

HIPPODROME (Leicester-square). — "Box o' Tricks" (174th), 2.30 and 8.15. Gerr. 650.

LONDON PAVILION (Piccadilly-circus). —Morton and Co., Clara Evelyn and Ivy St. Helier, Frank Hoven, Lily Long, Sat., 2.15. Gerr. 3886.

PALLADIUM (Argyll-street, W.). — Harry Weldon, Bransby Williams, Billy Merson, Coram, Fred Barnes, O'Gorman Bros., Joan Hay, Sidney Jay, Cissie Lupino, Mayne Steppers, 2.30, 6, and 8.20. Gerr. 1004.

VICTORIA PALACE (Victoria Station, S.W.).—Ella Retford, Albert Whelan, George Bass, Frank and Vesta, 5 and 8.20. Vic. 8222.

THEY SAY——

That there will be a great display of biceps at the Actors' Garden Party.

* * *

That Thespians "who can box" are being invited to roll up and volunteer.

* * *

That, having rolled up, they will be expected to roll up their sleeves.

* * *

That Harry Weldon is wondering whether his sketch entitles him to be considered eligible for the contests.

* * *

That Sir Alfred Butt is pleased with the Cabinet Ministers who sent him messages of congratulation on his new honour.

* * *

That Beatrice Lillie collects old furniture and china.

* * *

That she also collects golden opinions.

* * *

That Davy Burnaby really ought to write his reminiscences as a special constable.

* * *

That Elsie Janis's songs are much appreciated by the Sammies in France.

* * *

That one of our matinée idols is attracting a large clientele to a certain Soho café.

* * *

And that the way he eats his war bread is sending all the flappers into raptures of delight.

* * *

That the performance of "Romeo and Juliet" at Kennington on Thursday last was enlivened by several unrehearsed effects.

* * *

That the feelings of the first violin when part of Capulet's house nearly fell into the orchestra are better imagined than described.

* * *

That nevertheless the performance of Shakespeare's tragedy gave the audience considerable satisfaction.

THE VARIETY WORLD.

Eight Acres, a Revue, and:- Exemption—Dinna Forget "Forget-Me-Not" Day—Bransby Williams and Dickens' Silver—Lady de Bathe in "Ashes."

The Land and the Limelight.

Six months' exemption was given on agricultural grounds by the Birmingham Tribunal to a Grade 3 man, married, aged 39, who combined the cultivation of an 8-acre holding near Whitchurch, Salop, with the running of a revue company.

Bransby Williams.

Bransby has just purchased the table silver of Charles Dickens to add to his collection, which already comprises the dessert, tea, and table spoons, forks, egg spoons, tea-caddy spoon, and nut-crackers used by the novelist and his family at Gad's Hill.

Chelsea Palace.

Mrs. Langtry (Lady de Bathe) made a very welcome appearance on Monday evening at the Chelsea Palace, in Percy Fendall's comedy-drama, "Ashes." The gifted actress received valuable support from Mr. Walter Pearce and Mr. Henry Deas. Mr. Geo. Bartrum Andrews, the popular manager here, informs us that "The Silver King" will be presented once-nightly during the week commencing July 1, that sterling actor, Mr. C. W. Somerset, presenting the play with a capital cast.

The Palace.

Sir Alfred Butt is preparing a new form of entertainment to follow "Very Good, Eddie," ere long at the Palace. A new revue may precede this entertainment for awhile, or it may follow its production. At present, Sir Alfred seems uncertain which.

Marriage of May Lillian Leno.

Miss May Lillian Leno, the youngest daughter of the lamented Dan Leno, is to be married on Sunday morning next at the Independent Church, Brixton, to Douglas Lewis, son of the Rev. Clark Lewis, of Gainsborough, who will officiate at the wedding. The bride will be given away by her step-father, Charles F. Best, and a reception will be held afterwards at the Lodge, Akerman-road, Brixton.

Albert Vivian Peake.

Albert Vivian Peake, of "One Fleeting Hour" Company, is going north on tour, and on his return will appear befoe the Queen and other members of the Royal Family. Mr. Peake has, we hear, been doing a deal of good work for the "Daily Express" Cheery Fund.

Entertaining Our American Allies.

At the first of the series of Sunday evening concerts at the Palace Theatre (kindly lent by Sir Alfred Butt) for the entertainment of the American Expeditionary Force the theatre was packed. Many well-known artistes contributed to the fine progamme, which was greatly enjoyed by the soldiers and sailors. Sir Frederick Smith, the Attorney-General, in welcoming the American guests, gave a very interesting address, and thanked the artistes who had gladly given their services and their well-earned rest on Sunday. Lieut.-Col. Sir Randolff Baker, M.P., expressed the thanks of the committee to Sir Alfred Butt and the directors for lending the theatre, and to all who had assisted.

Albert Whelan's New Production.

At the Pavilion, Glasgow, next week, Albert Whelan, the popular Australian entertainer, is producing a new sketch, of which he has secured the rights from America. It is called "All Wrong," and is said to be one of the strongest playlets seen here for some time. The new show will be seen in town in a few weeks.

"Forget-Me-Not" Day.

Arrangements for "Forget-Me-Not" Day to be held on Tuesday, June 25, are progressing satisfactorily. The Mayor of Camberwell has kindly consented to act as the president of that district, with the Mayoress as chairman, and Mr. C. W. Tagg, the Town Clerk, as hon. secretary, and the novel method they intend to adopt in selling the sprays should result in a capital amount. Other branches are being arranged at Brixton, the North-Western District, Shepherd's Bush, Southwark, and elsewhere. A number of lady artistes have promised to collect, but more are still required, and names should be sent in at once to the hon. secretary, C. Douglas Stuart, 18, Charing Cross-road, W.C. 2.

Highfield Concerts.

In our last issue we referred to the closing down of Highfield Military Hospital for entertainments, and now we are pleased to be able to record a very pleasant incident in connection with same. The patients have presented Mr. Clifford Temple and Mr. Will Jones, at the Reform Club, Liverpool, with two handsome pieces of plate, suitably inscribed. Sergeant Carmichael, V.C., in the presence of a gathering of N.C.O.'s from the hospital, made the presentation.

The recipients briefly responded, making grateful reference to the loyal support received from the staffs of the Empire and Olympia, the musical directors, and the members of the orchestra, and last, but not least, the thousands of artistes who have always been delighted to be asked, and have seldom failed, even in the worst of weather. Artistes will be interested to know these weekly entertainments still go on. Woolton Convalescent Institution and Moss Side Military Hospital, Maghull (about eight miles from the city), are likely to be the next two on the list.

The Oldest Shakespearean.

Harry Lynn, the veteran actor, who died last Saturday at an advanced age has been described as the oldest Shakespearean actor. As a matter of fact, his legitimate acting was chiefly confined to melodrama in the principal East-End theatres. But a very large part of his life—certainly from forty years onward—was devoted to the variety stage. His principal sketch was a thriller, based on a certain drama, and entitled "Danger on the Line."

It is more than likely that "the" oldest Shakespearean actor is the still hale and hearty veteran, now acting both in "Chu Chin Chow" and in many a film, namely, John Hastings Batson.

Carlisle and Watt,

who played the Metropolitan recently, have every reason to be pleased with their success at this house, as they have been booked for four tours on the Syndicate Halls, and have only two or three vacancies this year. They return to town on July 1, playing East Ham.

"Revels of Three Queens."

The title of the London Coliseum show arranged by Mr. Arthur Croxton for the Theatrical Garden Party, to be held at the Botanical Gardens on Tuesday, June 25, is "Revels of Three Queens." Mlle. Kyasht, Madame Karina, Miss Vesta Tilley, Miss Aileen D'Orme, the Russian Ballet, Mr. Malcolm Scott, Mr. J. G. Taylor, Mr. A. Scott-Gatty, Miss Dorothy Summers, and the Coliseum Beauty Chorus will appear. Mr. John Hassall will draw, and Mr. Walter de Frece will sell sketches by auction. A big feature will be the Amateur Ragtime Band. The players will be in dominoes and masks

"Just My Luck."

The new musical comedy revue, "Just My Luck," which has been produced with great success, will be seen at the Middlesex on Monday next. It is presented by the I.V.T.A., Ltd., who have undoubtedly secured another winner. It will be remembered that the I.V.T.A., Ltd., are also responsible for that very successful production "Lads of the Village," which has been running for over a year.

Yvonne Granville.

Since her recent appearance at the Palladium, that delightful artiste, Yvonne Granville, has secured some excellent numbers, and, judging by her enthusiastic reception at Balham last week, she will soon become an established favourite in variety. This week Yvonne is at the Holborn, where she will introduce a new song, "I've Got Something For You," specially written and composed by Jay Whidden and Harry Carlton.

The "Bings."

The handsome badges of membership to the "Bings" Society will be ready this week, and will be forwarded to all those who have paid their fee and whose addresses are known. Those who have not yet sent their membership fee should forward their guinea to C. Douglas Stuart, 18, Charing Cross-road, W.C.

The Coliseum.

Malcolm Scott, Neil Kenyon, the Gresham Singers, and Beatie and Babs are the newcomers to the Coliseum this week. Mr. Bion Boucicault in "Wurzel Flummery" and Miss Phyllis Dare remain.

Mr. E. W. James.

We understand that Mr. E. W. James, who has just resigned the management of the Liverpool Olympia, where he did excellent work for over seven years, has been appointed to a similar position at the Royal Hippodrome, which is a few hundred yards away from the other house.

Rene and Rose.

Irene and Baby Rosie Andrews, two clever little artistes, who made a decided success in "The Happy Family" at the Strand Theatre at Christmas, have returned to town after a successful tour in the North. They are booked to appear at the Margate Hippodrome this week, where they will present a novel singing and dancing act. They will, in future, tour the halls under the name of Rene and Rose, and will shortly be seen in London.

The Sportsman Ventriloquist.

Johnson Clark, the sportsman ventriloquist, is having a highly successful tour in the provinces. He is at the Empire, Glasgow, this week, and is due back in Town shortly. Johnson may be sure of a hearty welcome.

The Ten Tommies.

Now nearing their third year of continuous tour, the Ten Tommies, the original "all soldier" entertainers, are still going strong, and have no vacancies until November. Bert Danson, the enterprising author and producer, is continually introducing fresh "funniosities" into the show.

Ching Wu.

At the Golders Green Hippodrome next week the wonderful conjuring and illusion act formerly presented by Chung Ling Soo will be re-introduced by Ching Wu, the well-known Chinese magician, who will produce the show in the same elaborate manner as his predecessor.

"The Hon. Gertrude."

Miss Esme Beringer is producing a new comedy sketch, entitled "The Hon. Gertrude," by "Henry Seton" (Vera Beringer), at the Empress, Brixton, on Monday. Mr. W. G. Fay will produce, and Miss Mary Brough, Mr. Gerald Valentine, Miss Holford, and Miss Esmé Beringer will be in the cast. "Henry Seton" will thus shortly have three sketches running at the variety houses, Miss Louie Pounds playing "The Absent-minded Husband" and Miss Louie Tinsley "The Link."

Nelson Jackson Concert Company.

The Nelson Jackson Comedy Concert Company starts a twelve weeks' tour of remote British Camps on June 17. The artistes are Muriel George, Olive Turner, Dorrie Courtney, Julia Larkins, and Nelson Jackson.

The Martinis.

The Martinis return to town this week to play a return date at the Shoreditch Empire and Collins's, Islington. They have introduced new novelty dances and songs into the act, including The Sammy Trot, the Jazz Whirl, and the Dance Decoy, which have been meeting with much success in all the provincial towns. The Martinis have only two weeks vacant this year.

New Middlesex.

"All Clear," featuring Billy Danvers, is at the New Middlesex this week

Miss Helen Blain.

Miss Helen Blain, who possesses an exceptionally fine contralto voice, has been engaged by Mr. Oswald Stoll to appear at the London Coliseum on Monday, June 17. Miss Blain has met with marked success on the concert platform, and is a great favourite with our Tommies, having entertained them over 300 times.

The Art of the Allies.

The Duchess of Sutherland, the Countess of Kerry, Cora, Countess of Strafford, Lady June Butler, Lady Moyra Butler, Lady Celia Coates, Lady Swaythling, Lady Baring, la Comtesse Isabella de Lalaing, and Lady Burne Jones are among those who will appear in the tableaux, illustrative of the art of the Allies, arranged by Lady Newnes, at the Princess Alice matinée in aid of the Scholarship Fund of the Imperial Service College, Windsor, to be given at the Alhambra on Monday, June 24.

Gallipoli Hero at Glasgow.

Captain Neptune Blood, manager of the Glasgow Empire, provided an interesting interlude at the second house on Monday of last week, introducing ex-Private Lauder, V.C., Royal Scotch Fusiliers. Mr. Lauder had a most enthusiastic reception. Mr. Lauder won the great honour at Gallipoli, and was also awarded the Serbian military equivalent.

Will Van Allen's Son.

We are glad to hear that Will Van Allen's only son, Leo Dodd, attached to the Machine Gun Corps, R.N. Division, who was recently gassed, has now left Sunderland Hospital, and is making good progress towards recovery.

Thring and Potter.

That versatile couple, Thring and Potter, who made such a favourable impression in town at the Bedford recently, are doing remarkably well this week at the Tivoli, Dublin.

Ennis Parkes.

This delightful young artiste, who was last seen in the West End at the Empire in "Here and There," and later on tour, is now playing the leading part in "Airs and Graces," which is at the Kilburn Empire this week.

Nellie Ryan.

The dramatic soprano, Nellie Ryan, who is now playing the L.T.V. tour again, is meeting with a gratifying reception for her two ballads which she renders so delightfully this week at Putney.

Decars and "Tomato."

At the Euston last week the novelty act of Decars and "Tomato" concluded a tour of the Syndicate Halls, and is to be seen this week on the Stoll Tour at Shepherd's Bush. "Tomato" is certainly the cleverest performing donkey we have seen.

A Useful Cheque.

The matinée held at the Bristol Hippodrome on Whit Wednesday has resulted in the useful sum of £234 being raised for the Italian Red Cross Society. This brings the amount credited to Mr. Stoll's house to over £3,000 for war charities.

Franklin and Ware.

Franklin and Ware, two discharged Tommies, produced a new act at the Queen's, Poplar, last week, entitled "The Officer and His Batman." The act, comprising singing, dancing, and clever cross-talk, went very well, and is this week at the Hippo., Margate. Franklin and Ware have had valuable experience with the George Edwardes Touring Company.

Cissie Lupino.

Cissie Lupino, who was such a big favourite at the Palladium last week, has been retained for a further week.

Music Hall Ladies' Guild.

The committee of the Music Hall Ladies' Guild sincerely thank Miss Nora Delany for donation of £5 for the Children's Summer Holiday Fund; Lady Butt for a donation of £1, and Misses Florrie Forde and Maidie Scott for annual subscription of £1 1s. Helpers are needed for collecting on Forget-Me-Not Day, Tuesday, June 25. If they cannot give the whole day, perhaps they can spare a few hours in the morning or afternoon. Those interested should communicate with the secretary, Music Hall Ladies' Guild, or Mr. Douglas Stuart, 18, Charing Cross-road.

Jane Croft.

The new British soprano, Jane Croft, who recently scored such an artistic success at the Holborn and the Victoria Palace, will be seen next week at Balham. Although she made her first appearance in variety at Richmond a few months ago, her opportunity came when she was called upon to deputise for one of our most popular songstresses at the Palladium. Miss Croft was immediately secured by Mr. Oswald Stoll for his halls, including the Stoll Picture House. Miss Croft has received many tempting offers to return to the concert stage, but has decided for the present to remain in variety.

"Box o' Tricks."

During Miss Shirley Kellogg's indisposition, her part in the "Box o' Tricks" revue is being played by Miss Dorothy Jay. Miss Jay, a comedienne with a sparkling personality, scored a big success on the night of our visit, and was particularly good in "A Garden in Japan," "Joy Beams" being also a big success. In Scene 7, too, "A Miniature," Miss Jay sang "All I Remember" beautifully, the dancing of the two ladies in this scene deserving commendation. Mr. George Clarke, first as the jester and in a variety of other characters, maintains his reputation as one of the best "dude" comedians we have. He sang Miss Cicely Debenham's "Nightmare" number to loud applause, and his dance on the joy plank was very clever. Harry Tate is, of course, irresistibly funny, and Vera Wilkinson, Harry Frankiss, Marion Peake, and others all contribute valuably to the success of the revue.

Feldman Numbers.

Paul Daly writes:—"'Joan of Arc' in 'Khaki and Blue' revue is a tremendous success. It is a great number." Frank E. Paull, at the Kursaal, Whitley Bay, last week, reports splendid success with "Proud I Am," "The Dixie Volunteers," "Southern Gals," and "Joan of Arc." Vera Elmore, at the Euston last week, sat on "I Love That Dear Old Home of Mine," and made a complete success of it too. Mabel Mann, who is at Birmingham this week, makes an artistic success of the two well-known numbers, "Mother Machree" and "Till the Sands of the Desert Grow Cold."

"Going Up," which is doing splendidly at the Gaiety, furnishes a new dance sensation, "The Tickle Toe." The music to this very attractive dance has already caught on, and will soon be heard all over the town.

Blackpool has risen to Feldman songs in great style this season, and quite a batch of winners has been noted, including "For Me and My Gal" "Joan of Arc" "Some With You," "Proud I Am," and many others.

Herman Darewski Numbers.

Dorothy Ward is making a great hit this week at the King's, Southsea, with two fine Darewski numbers—"Mother, Dixie, and You," and "I Know I got More Than My Share." A song that is very popular just now is "Mother, Dixie, and You," which, apart from a hundred concert party artistes, boasts such fine exponents as Anna Hand, Freda Danilo, Molly McCarthy, Jess Jacobsen, Phil Parsons, &c. "That Little Quaker Meeting House," with which Emilie Hayes and Lily Eyton have both made such successes on the halls, is one of the biggest concerted songs for concert parties this year. Fred Allandale, J. Ellison, Harry Benet, Will Catlin, Alvin Sawyer, Harry Joseph, and many others are making it a prominent feature of their companies. John Luxton continues to make a wonderful success at Central Pier, Blackpool, with his fine ballads, "Faded" and "The Wayside Tramp."

Star Music Co.

The Star Music Co.'s two fine ballads, "Take My Rose, Take My Heart," and "Little White Home" are especial favourites this year with Blackpool visitors. Both these numbers are being featured by John Luxton with great success. Miss Elizabeth Hyde is also featuring "Take My Rose, Take My Heart," with which she scores a great hit. Other outstanding successes at Blackpool, which are published by the Star Co., are "My Tennessee, Is That You Calling Me?" (which looks like outrivalling last year's sensation, "Down Texas Way"), "They all Look Alike in the Dark," "Sergeant Brown," "Swing Me in the Moonlight," "You Were Very Good to Me," and "He'd Have to Salute."

Lawrence Wright Numbers.

By the phenomenal success of "The Heart of a Rose" Worton David and Horatio Nicholls have exceeded their greatest hopes, and every post brings applications for band parts and permissions. At the Pavilion this week it is a big success, as sung by Dalton's Royal Scots, and Mr. Frank Foster at the South London, Miss Nellie Ryan at the Hippodrome, Putney, Mr. Jose de Moraes at the Palace, Reading, Miss Ada Wise at the Empire, Sunderland, Miss Ina Hill at the Chatham Empire, and Miss Florence Arnott at the Glasgow Alhambra, are only a few of the artistes using this outstanding song success.

COPYRIGHT IN MUSIC HALL ACT.

In the King's Bench Division, on Monday, before Mr. Justice Coleridge, Adrian Wettach, variety artiste, professionally known as Grock, sued Perezoff, proprietor of a sketch called "Noni and Partner," for alleged infringement of plaintiff's copyright in the sketch "Grock and Partner."

Mr. Holman Gregory, K.C., and Mr. C. Doughty appeared for the plaintiff; and Mr. Rigby Swift, K.C., and Mr. Valetta for the defendant.

The defendant denied that the sketch was capable of copyright. He said that it was not an original work, but was derived from the common stock of dramatic and musical ideas or from material open to all. "Noni and Partner" was derived from the same common stock of dramatic and musical ideas or material open to all, independently of the plaintiff's sketch. He had never performed any sketch which was an infringement of the plaintiff's copyright.

The plaintiff, who is known on the stage as "Grock," in his evidence said that before 1907 he performed as a clown in France. In that year he began to play as a musical clown. In 1908 he wrote the sketch "Grock and Partner," and played it in France and in other parts of Europe. In 1911 he met a Mr. Turner, at whose suggestion he decided to have the play translated into English. He knew the defendant, who toured as a member of the Perezoff family of comedy acrobats and jugglers. He met him in Marseilles. In April, 1912, he (the plaintiff) brought his play to England and performed it at the Palace Theatre, Shaftesbury-avenue. He earned a large salary.

At the conclusion of the plaintiff's evidence, Mr. Rigby Swift submitted that no case had been made out. The plaintiff was not resident in this country at the time of the making of the play within the meaning of the Copyright Act, 1911. There was no copyright in the scenery or the "make-up" of a play. The dialogue was the only thing which could be the subject-matter of copyright. The performance of a play in public was not the making of a play within the meaning of the Act. The book in this case was written in 1911 in Hamburg. At that time the plaintiff was not resident in England, and he did not know a word of English. Therefore no copyright attached.

The defendant, Alfred Noni, or Perezoff, said that he wore the same "make-up" as he wore fourteen years ago in Germany, only the colour was changed. He saw the plaintiff's performance three times in four years, but he had not seen it often enough to copy it. Every line was turned round so as not to be similar to Grock's.

Mr. Justice Coleridge held that the plaintiff's sketch was one which could be the subject of copyright, and that the defendant's sketch was an infringement of it. He gave judgment for the plaintiff.

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MY MUSIC HALL TOUR.

"EXTRA TURN" ON SOME ELEPHANTS AND AN ILLUSIONIST.

When a man is such a hardened habitué (scuse French) of the music halls as yours very truly, it is up to him to be more than a bit careful in the matter of criticism. In the natural course of things he hears the same songs and the same jokes over and over again. In the natural course of things he becomes "un peu blasé" (what an educated fellow!) Certainly, I must admit for my own part that there are sometimes moments when the house is yelling itself hoarse with laughter, and I in my deadheady fauteuil, am hard put to it to suppress a yawn. For example: Two of the most persistent clichés just now are "That's the stuff to gi'e 'em," and "Not so's you could notice it." And hearing them reiterated and re-reiterated, I am naturally just about fed up with them. But not so the great public. The great public doesn't know them as well as I do. And if the great public rocks with merriment at these japes, who so bold as to blame comedians for transmitting them across the footlights—or even for explaining that when a door is a jar it is not a door, if this goes down in front?

AT THE ROTHERHITHE HIPPODROME.

The other day I did a jaunt to Rotherhitho and Shoreditch; and I found one or two comedians fathering my pet aversions in the cliché line, so that I muttered imprecations beneath my bated breath—whatever bated breath may be. But certainly, I had a first-class, an exhilarating evening. There was a capital bill at the Rotherhithe Hippodrome—or Elephantodrome, you might have called it, for were not Lyons's Elephants (as a lady once miscalled them to me, meaning, of course, Lockhart's) topping the bill? and topping bill-toppers they are. As ever, they present the most amusing display of animal spirits ever exhibited in variety. Altogether, I found quite a menagerie at Rotherhithe that night. There was Simosa San, the lady juggler, who has a delightful way of keeping things on the jig all through her turn, and who juggled with, among other things, some of the most accomplished pigeons I've ever been introduced to. There was Fred Carr, with his monstrous and mirth-provoking illuminated animal apparitions — dogs beetles, fishes—emerging in the giant electric chicken, which lays eggs of the most prodigious size, and which is itself so gargantuan that it would cost you about three thousand coupons at the coulterer's. And really, some of the bathers, too, with dummy heads, who figure in Fitz-Allen's admirably worked-up song-scena, "Bathing," were practically of the menagerie order. Fitz-Allen's other song, "The Day That I Went Before the Medical Board," is going as strong as ever.

An admirable turn of the musical type is that provided by the Kuba Quartette. This quartette consists of four extremely talented, extremely pretty, extremely charming young ladies, of whom Pa and Ma Kuba must be unconscionably proud. One of them plays the piano like a Paderewskina and sings like a lark; another plays the violoncello like a "maestrina," and sings like a nightingale; a third flutes and pipes it like a feminine Pan; a fourth plays the 'cello like a genius and conducts like a Beecham in petticoats. Attired in dresses of yellow, crimson, pearl and salmon (I won't hazard the material, or I shall come a cropper!), they were worth the money to look at alone; and they brought down the house with "Land of Hope and Glory" and "When God Gave You to Me."

Cissie Cave, a very neat dancer, and Dolly O'Dell, who sang of how she was in love with a soldier and a sailor, and how deuced awkward it would be if they both got leave simultaneously, provided the comedienne touch; Tykoo, the Japanese wonder, did daring deeds on the trapeze and rope; while Sam Springson gave us some really clever character acting in his Hebraic sketch, "Myer's Fancy," which contains much ado about a waistcoat—a fancy waistcoat.

AT THE SHOREDITCH OLYMPIA.

What, I asked myself as I sat in my tip-up at the Shoreditch Olympia, had drawn this alert and enthusiastic audience in such vast numbers? Sidney Jay? Certainly, he was very adept at his burlesque juggling. Josey Leyton? Certainly she is a most attractive soubrette, and sings "For Me and My Gal" with excellent effect. Spence and Jocelyn? They are a most high-spirited buzzing duo. Gus Harris? He made his customary hit with "He Comes from Petticoat Lane" and "Chu Chin Chow."

Each and all of these.

But, unquestionably more than each or all of these, the Great Raymond.

There are illusionists and illusionists. Most of them are, to me, a blank disappointment. They fall unforgivably short of their posters. They are all incantation and no surprise. They cry hocus-pocus and raise no spirits.

But the Great Raymond is the real thing in illusionists. He satisfies me completely. He produces battalions of people from nowhere (why don't they make him Director-General of Recruiting?). He waves his butterfly-net in the air, and suddenly there is a pigeon in it (why don't they make him Food Controller?). He does things you never saw done before, and will never see done again, unless you see them done by him. No wonder the crowned heads before whom he has given his show have showered decorations upon him—crowned heads who include King Edward VII. and King George V., the King of Siam, the King of Italy, the ex-Czar of Russia, the Mikado of Japan, the late Emperor of China, and King Alfonso of Spain, who made him Court Illusionist. He has, too, a quality rare in illusionists—the quality of humour; so that his patter, whether it be used to distract the attention or no, is certainly worth listening to in itself.

A fine piece of showmanship, from A to Z.

In conclusion, may I suggest that the Government bring in a law forbidding babies of less than one year to be borne willy-nilly in their mothers' arms to the theatres or music halls? One less than six months old gaped in front of me at Rotherhithe. It was as good as gold, and didn't howl once. But the smoke-laden atmosphere is no atmosphere for such small mites. Mothers ought to be more considerate. And since they refuse to be of their own accord (for it's a common sight I'm speaking of), then they ought to be compelled to be by Act of Parliament.

"SETTLING DAY."

Playlet, by Denton Spencer, Produced at the Edmonton Empire on June 10.

"Settling Day," a comedy-dramatic playlet, met with an enthusiastic reception on Monday evening. Wallie Belmore, D.C.M., unexpectedly returns home after receiving his discharge. His wife, Nellie, who is working on munitions, has not yet returned from work, and during her absence Belmore discovers face powder, false hair, and other things his wife never dreamt of in pre-war days. Nellie rushes in, and is obviously none too pleased on seeing Wallie. He upbraids her for her coldness, and asks for a couple of shillings to get a drink. Receiving the money, he goes out, only to return in a few minutes with a telegram. It is addressed to Mrs. Belmore, and when he asks the contents she is reticent. He insists on seeing the wire, at the same time accusing her of unfaithfulness. The wire is from a man making an appointment for their usual week-end at Brighton. Wallie remonstrates with her on her conduct, and she tells him of the difficulties experienced whilst he was away. Wallie at first is inclined to go to the station and shoot the man, but on reflection decides to try and convince his wife of the futility of it all, begging her for the sake of the kiddies to be the Nellie of old. This she promises to do, and the curtain falls on a happy scene of reconciliation. Mr. Albert Brasque, as Wallie Belmore, carefully portrayed the part of the deceived husband, acting with considerable power; and as Nellie, Miss Cora Duncan also gave a clever and convincing impersonation. This is a very excellent propaganda playlet. Mr. G. Leverett, the courteous manager of the Empire, Edmonton, reports excellent business at this house.

Owing to the indisposition last week of Mr. Jack Gallagher, his part in Mr. Albert de Courville's revue, "Here and There," was played, after Monday night at the Hippodrome, Birkenhead, by Mr. Harry Daniels.

Charley White, the well-known stage manager, late of Devonport, Norwich, &c., has just been discharged from the Army Service Corps as medically unfit, and is now open to accept an engagement.

The Haskell Quintette, whose act is earning golden opinions wherever presented, open on the Broadhead Tour on June 24, at the Crown, Eccles.

Last week, at the Gaiety Theatre, Birmingham, a brilliant electrical dance act was presented by Miss Maude May Murray. Miss Murray is a charming dancer, and her beautiful electrical effects and silver stage setting add considerably to the attractiveness of the act.

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PROVIDES THE WINNING NUMBERS FOR THE 1918 SEASON.

SONG SUCCESSES.

All Blackpool is singing them.

PROUD I AM.
JOAN OF ARC.
JUST A BABY'S PRAYER.
JERUSALEM.
YOU'RE IN STYLE WHEN YOU'RE WEARING A SMILE
ON THE ROAD TO HOME, SWEET HOME.
SOME SUNDAY MORNING.
FOR ME AND MY GAL.
I'VE GOT THE SWEETEST GIRL IN MARYLAND.
ALL OF US ARE PROUD OF OUR OWN.
AS LONG AS I'M ALONG WITH YOU.
IT'S A LONG WAY NO LONGER.
SOME DAY I'LL MAKE YOU LOVE ME BYE AND BYE.

THE NEW "WAAC" SONG,

Words by W. R. TOVANI. Music by NAT. D. AYER.

"MY WAAC."

All the boys are singing this refrain.

I've been walk-walk-ing with my WAAC, WAAC, WAAC,
I've been talk-talk-talking down the dell,
There was not a moment's muddle, she adores a khaki cuddle,
'Cos I really know her awfully well.
When the war is over, over and I'm back, back, back,
Oh! it's then I'll be beside myself with glee,
For I'll ring the front-door bell, and just wander down the dell,
With my W.A.A.C.

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"AT BOGEY VILLA."
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SAY I—
"Her Soldier Boy" is a great success. Talk about a great part—well, I've got a fine one in this show. Of course I hate to talk about myself but— !
In town shortly for a run; I run and the audience run after me.
This Week, PRINCE'S T., MANCHESTER.
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For other Variety Cards see page 21.

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"THE ERA" FILM SUPPLEMENT

IN FILMLAND.

Mr. Wu in a Film Play—Bristol Picture Houses and the Wounded—Miss Unity More as Jo—"Red Pottage" on the Screen.

Co-operative Censorship.

Mr. C. Albert Carter, clerk to the Birmingham Justices, is in communication with Watch Committees with reference to the principal cities and towns co-operating so as to prevent films which have been found to be unsuitable in one district from being exhibited elsewhere, and suggesting that an agreement might be come to whereby notice should be given by one local authority to the others of the film objected to. As a matter of fact, already some provincial towns exchange reports and information with regard to films.

Vernon Plays to be Filmed.

Harry M. Vernon is at work upon what should prove a highly interesting film, a story dealing with further adventures in the life of one of our most famous stage characters, "Mr. Wu." The story will have nothing whatever to do with that of Mr. Vernon's original play, but "Wu" appears therein prominently, with all his sinister and mysterious presence. Two of Mr. Vernon's cleverest sketches, "The Case of Johnny Walker" and "The Third Degree," are also to be filmed.

For the Italian Red Cross.

The Lord Mayor of Bristol (Alderman Frank Sheppard) made a happy speech at the Bristol Triangle Theatre recently in thanking the directors for giving a free picture show with silver collection in aid of the Bristol effort to raise £2,000 for the Italian Red Cross Society. In the course of the proceedings Sir Barclay Barclay offered for sale by auction a picture of a country cottage by Bartram Hiles, and it was bought by the directors of the Triangle Theatre, who gave it back to be sold a second time. Altogether the matinée realised 50 guineas for the fund.

Entertaining the Wounded.

The returns have now been made of the special effort made by most of the Bristol picture theatres in the way of collections for the local agency for entertaining wounded soldiers from the Bristol war hospitals, and they are as below:—The People's Palace, £44 17s. 7d.; the Triangle Picture Hall, £27 5s. 9d.; the Globe, £16 11s. 3d.; Clare-street Picture House, £14 10s. 3d.; Stoll Picture Theatre, Bedminster, £9 6s.; The Cosy Corner, £9 2s. 6d.; the Coliseum, £8 16s. 10d.; the Cinema, £7 9s. 2d.; Bedminster Town Hall, £6 19s. 6d.; Queen's Hall, £6 16s. 4d.; King's Hall, £6 1s. 2d.; The Park, £4 18s. 2d.; the St. George, £9 9s. 4d.; the Vestry Hall, £4 10s. 3d.; The Gem, £3 10s. 6d. Making a total of £175 4s. 4d.

Kinemacolor and Kineto.

We understand that Ruffell's have bought the entire stock of Kinemacolor and Kineto, and have for disposal a Kinemacolor machine fitted with improved movement at such a low figure that it is well worth while for those who think of refitting their picture theatre to inquire about it. They have also in stock a large number of completely fitted machines at prices which cannot be equalled in cheapness by any other firm. Ruffell's are enterprising enough if any inquirer is not able to visit their showrooms to bring the showrooms to him. In other words, the firm is prepared to send an expert down to interview a probable client who cannot spare the time to come up to London. This expert will bring designs, and is well able to advise on any matter connected with cinematography. It will also be of interest to know that Ruffell's are again putting on the market the "Vulcan" (Ruffell's perfect projector), which, owing to the war, was temporarily held up. This projector is sound in every mechanical detail.

"Then You'll Remember Me."

Anglo Films announce a trade show at the Shaftesbury Pavilion on Monday next, at 11 a.m., of the new romantic All-British film, "Then You'll Remember Me," featuring Mabel Hirst. "Then You'll Remember Me" is English in its sentiment, surroundings, and music. It deals with the adventures of the heroine, who is adopted by an old fisherman, and develops a beautiful voice, which results in her being selected to play Arline in "The Bohemian Girl." Then she loses her memory, but is eventually restored to her proper position and her lover. "Then You'll Remember Me" is followed by Bolton's International two-reel comedy, "A Doctor's Orderly," featuring Ray Hughes.

Ashley Exclusive Films.

Mr. Lyons, of Ashley Exclusive Films, Ltd., tells us that a gentleman well known in the business has just been appointed manager for this company. It is intended to adopt a very forward policy, and advance contracts have been made for a consistent output of big film subjects.

Barker's All-British Productions.

"On Leave," a romantic and exciting film, featuring Daphne Glenne, "England's Own Picture Girl," produced by Barker's All-British Productions, will be shown at the West End Cinema on June 25 at 11 a.m. Barker's All-British Productions have, we are told, scored a great triumph in "Still Waters Run Deep," which will be shortly shown to the trade. Unity More is featured in this production, which is a triumph alike of acting and the photographer's art.

Bolton's International.

Bolton's International pictures are showing "Jo, the Crossing Sweeper," filmed by Barker's All British Productions, and featuring Unity More, at the Shaftesbury Pavilion to-day, at 11 a.m. "Jo" was suggested by Dickens' "Bleak House," and as "Jo" Unity More is simply immense. It will be followed by an amusing two-reel comedy, "Beech Birds."

Ideal.

A great feature of the fine "Ideal" production, "Red Pottage," is its story. Tales of marital infidelity are certainly common enough, but "Red Pottage" is worked out on entirely fresh lines. Quite early in the tale the wrong-doing of the wife is discovered. The husband does not take the conventional way of paying off his score with her lover, but adopts a method which is as thrilling as it is unfamiliar. The trade show of this picture is fixed to take place on Thursday, June 27, at the West End Cinema, at 11.30.

The only house organ in the trade which has survived the war so far with all its former features is the "Ideal's" well-known publication the "Idealetter." The little journal has hitherto spiritedly stood up to war conditions. The paper shortage, however, has now at last compelled it to dock several of its pages, but with this diminution the "Idealetter" will still continue to appear regularly. It is good news to learn that this bright little publication will continue to shine weekly.

"THE SECRET WOMAN."

THE TORTURE OF A GUILTY SECRET.

Production .....I. Bernard Davidson
Star .....Maud Yates
Type .....Drama
Length .....Six Parts
Controllers .....Gaumont Film Hire Service

An engrossing story of domestic infelicity, adapted from Eden Phillpott's novel of the same name, was shown at the West End Cinema on Wednesday, the 5th. The plot, the action of which takes place in the wild and beautiful environment of the West Country, shows the anguish of mind borne for a time by Ann Redvers, the wife of a prosperous farmer named Anthony. Ann, discovering that her husband has a liaison with a lass of the village, causes his death. The deed is witnessed by her two grown-up sons, and thereafter the brothers become antagonistic—one shielding his mother; the other, from motives of high principle, deeming it his duty to hand her over to justice. The latter, on his betrothal to Salome Westaway, reveals his mother's secret, and he then learns that Salome was herself his father's mistress. Ann, no longer able to hide the burden of her guilt, gives herself up, and is imprisoned. But her sin expiated, she seeks happiness, accompanied by her devoted son, in the New World, where she will rejoin her other boy, who had gone before to make a new home for his sorely-tried mother. The film is remarkably fortunate in its interpretation. The part of Ann Redvers is finely portrayed by Miss Maud Yates, her depiction of the soul-tortured woman being sympathetic and unforced. The support was good and the scenery beautiful.

[*See our Film Marking.*]

* * *

"ONCE UPON A TIME."

DELIGHTFUL STORY OF STAGELAND.

Production .. British Actors' Film Co.
Type .....Drama
Length .. Three Episodes (seven reels)
Controllers .....Stoll Film Co.

This delightful film, shown by the Stoll Film Co., at the Alhambra on Friday afternoon last, attracted a large audience. We have little to add to our appreciation of the film when shown elsewhere, the notice of which appeared in our issue of May 8 last. We stated then that nothing better has been seen in filmland either as regards scenario, acting, or production, than "Once Upon a Time," its old-world sentiment, never descending to mawkishness, being admirably interpreted by the many clever people comprising the cast. Among these Misses Joan Legge, Dorothy Minto, Manora Thew, Adelaide Grace, Mrs. Macdona, and Messrs. Lauri De Frece, Nelson Keys, Charles Macdona, Fred Volpi, and A. E. Matthews all deserve commendation. The story will be found to be particularly apropos to our readers, the principal personages in the story being very lovable and sympathy-compelling stage folk.

* * *

"THE HOUSE OF CARDS."

A CHILD'S LOVE DECIDES WOMAN'S CHOICE BETWEEN SCIENCE AND DOMESTICITY.

Production .....Herbert Blache
Stars..Catherine Calvert & Frank Mills
Type .....Sentimental drama
Length .....Five Reels
Release .....December 2
Distributors .....Ruffell

Lovers of sentiment and admirers of child-acting will find "The House of Cards," shown by Messrs. Ruffell at their trade show on Tuesday, the 4th, greatly to their liking. Edward Mannering, an attorney engaged in criminal investigation, marries Ethel Howard, a clever medical student, on condition that she is allowed to continue her occupation. He hopes that domestic ties and the birth of a daughter will cause her enthusiasm to wane, but he is mistaken, and little Louise is left to the untender mercies of governess and servants. Mannering has decided to make an investigation into the conditions of child labour, and some of the mill owners, fearing revelations, enlist the aid of Mrs. Hamilton, a widow and social climber. Mannering is attracted by her apparent sympathy with him, and temporarily suspends action. Meanwhile, lonely little Louise makes the acquaintance of "Sammy," a negro paper boy, and runs away with him to his "castle." In his anger at the loss of the child, fostered by Mrs. Hamilton, Mannering decides to separate from his wife, and Ethel develops brain fever. Meanwhile, Mannering refuses to be bribed, and visits a mill just as the hands are returning to work. Amongst them are "Sammy" and Louise, who, attracted by a notice stating "Children wanted," have decided to apply for admission. After joyful recognition, Mannering brings Louise back just in time to save the life of the wife and mother. Catherine Calvert and Frank Mills are two clever principals, while Kittens Reichert is a dainty Louise, well supported by Howard Small as the faithful "Sammy."

[*See our Film Marking.*]

* * *

"A CAMOUFLAGE KISS."

A STUDY IN OSCULATION.

Production .....William Fox
Star .....June Caprice
Type .....Comedy
Length .....4,380 Feet

How far business and flirtation may be combined is a problem neatly treated in "A Camouflage Kiss," presented by Messrs. Fox on Wednesday, June 5, at the Super Cinema. John Chandler, a wholesale dealer in pork, drifts by what one might term "natural selection" into a partnership with Rudolph King, an importer of beans, and their sole aim apparently is to gain the Government contract for Army "pork and beans," controlled by Mr. Gerald Marston. Chandler calls in the aid of his pretty wife and still prettier sister, Martha, who do their best to please their guest, and the partners are forced to close their eyes to flirtation on both sides. Rudolph had previously fallen a victim to Martha's charms, and seeks the advice of the debonair Marston as to the best method of winning her. A plot is concocted, by which, after Rudolph has proposed to Martha, Marston switches off the lights, and taking the place of the too bashful lover, implants a kiss on Martha's surprised lips. Martha is won, and later, like Oliver Twist, "asks for more," but the second kiss, given by the real "Simon Pure," is not "up to sample," and decidedly disappointing. Martha is puzzled, but later, though nominally engaged to King, her flirtation develops with the handsome Marston, and another kiss enlightens her. Her anger at the trick is not decreased by the knowledge that her sister has also made an assignation with him. Complications follow, and later Marston is taken for a burglar, and a mad hunt takes place. Finally, the bold lover adopting his own advice tendered earlier to the bashful one, carries off his lady-love, and a third kiss clears the air for future happiness. June Caprice invested the rôle of Martha with considerable verve and charm.

Shown at the same time was another of the Sunshine Comedies, "My Husband's Wife," the title of which indicates the lines on which the plot is developed. For fast and furious action on the part of the cast, comical situations working up to a roaring climax, it would be difficult to find its equal.

[*See our Film Marking.*]

* * *

"THE NAULAHKA."

A MAN OVERCOMES ALL THE PERILS OF THE EAST TO SECURE A SACRED JEWEL—AND RELINQUISHES IT.

Production .....Pathé
Stars..Antonio Moreno and Doraldino
Type .....Drama
Length .....Six Parts
Release .....November 25

The lightness of touch which characterises all Pathé productions is especially apparent in the screen version of Rudyard Kipling's novel, "The Naulahka." The sumptuous magnificence of the Eastern scenes provides a veritable feast for the eye, while the producers have wonderfully realised the languorous and mysterious atmosphere of the Orient. The utterly divergent beauties of the scenery in India and in Colorado are clearly and cleverly depicted. In fulfilment of a promise, Nick Tarvin leaves Colorado for India to secure the Naulahka, the sacred jewel of the Maharajah of Gokral. Nick frustrates the plots of Sitahbai, the Maharajah's favourite, for killing Kunwar, his eldest son. Using the jewel as a bait, Sitahbai attempts to take Nick's life in various ways, but he finally secures the jewel as the price of his silence concerning her schemes. Before leaving India, however, he returns the jewel to Sitahbai just in time to save her life. Doraldino made a most alluring Sitahbai, and highest praise is deserved by Miss Mary Alden for her representation of the Maharajah's deposed favourite, the unhappy mother of Kunwar.

[*See our Film Marking.*]

* * *

"WINKLE'S WASH-OUT."

WINKLE VISITS A FORTUNE-TELLER, AND TESTS HER PREDICTIONS.

Production .....Pathé
Type .....Comedy
Length .....One Reel

Winkle visits a crystal-gazer and sees his future mapped out in glowing colours, with himself as the victim of a motor mishap, being rescued by a beauteous maiden, whom he in turn rescues from the attentions of an unwelcome suitor. After disposing of about a dozen hired assassins, the damsel's father bestows unlimited wealth and his daughter's hand on the delighted Winkle. Thoroughly believing in the truth of his peep into the future, Winkle courts disaster from passing motors in vain, but at last one car does accidentally knock him over. But his rescuer is so utterly different from the lady of the vision that Winkle flees lest worse troubles befall him. For clean, wholesome, unforced fooling the Winkle Comedies are hard to beat.

[*See our Film Marking.*]

* * *

"THE GIRL WHO SAVED HIS HONOUR."

HOW A TELEPHONE CLERK BECOMES RICH, BUT NOT HAPPY.

Production ..Urban Trading Co., Ltd.
Type .....Drama
Length .....Five Parts

Shown at the Shaftesbury Pavilion on Thursday, this film, adapted from the novel of Arthur Applin, proved entirely satisfactory. Liane Frazer, a telephone clerk, becomes possessed of a "tip" for a horse-race, which she passes on to another, the result of an investment made on this information bringing in a large sum of money. The bookmaker, named Arbuthnot, who is thus defrauded, becoming aware of the deception, threatens to expose Liane to the police, but in a fierce struggle which ensues the girl manages to lock him in a cupboard. She has no sooner left than a disguised man, who has been hiding, kills and afterwards robs Arbuthnot. The struggle between Liane and Arbuthnot has been witnessed by a woman, who henceforth blackmails Liane, now the part-proprietor of a fashionable dress emporium. Limbsdock, her partner, falls in love with his charming helper, but she refused his offer of marriage, as she considers herself guilty of the murder of Arbuthnot. As a means of advertising their firm, Liane and Limbsdock purchase a racehorse. On the eve of a big race the horse is doped, and the jockey injured by the woman who lives by blackmailing Liane. Liane, donning the jockey's clothes, brings the horse home a winner; and her enemies are further confounded by the confession to the murder of Arbuthnot by his brother. The acting throughout was excellent.

[*See our Film Marking.*]

"THE SEVEN DWARFS."

DELIGHTFUL YULETIDE FILM.

Production ..Educational Film Corporation
Type .....Fairy Drama
Star .....Aimee English
Length .....Three Parts
Distributors ..Phillips Film Co., Ltd.

The children will have a delightful time next Christmas when Phillips release "The Seven Dwarfs." It is just a fairy story, but so perfectly produced and arranged that it will be as much enjoyed by the grown-ups as by the little ones. The actors are all children.

The story of the princess who was cast into the forest by the jealous queen has been faithfully adhered to, as has also the ending, where Snow White is cared for by the dwarfs until she finally marries a handsome prince. This is a really charming play, and should be much in demand next Christmas.

[*See our Film Markings.*]

* * *

"CALL OF THE CUMBERLANDS."

HOW A MAN OF THE MOUNTAINS NEARLY BECAME A CITY ARTIST.

Production .....Pallas
Type .....Drama
Star .....Dustin Farnum
Length .....4 Reels
Distributors .....Jury's

"The Call of the Cumberlands" is a strong film of New York and country life, and starring such a favourite as Dustin Farnum, should be successful everywhere. The film opens in the Cumberland Mountains, where Samson South, artist and fighter, wages a feud against the Hollmans, who years before killed his father. Although loving Sally Miller, a Southern girl, Samson leaves his home to go to New York to study art. Here he soon makes good, and nearly falls in love with a beautiful society girl, who had helped him to acquire posh. Hearing that he is wanted back home, Samson cannot resist the call of the Cumberlands, and returns. He at last avenges his father's death and then calls on Sally, whom he has never forgotten, Samson realising that the mountains will be his home for evermore.

[*See our Film Marking.*]

* * *

"THE HEART OF ROMANCE."

GOODNESS REAPS ITS OWN REWARD.

Production .....Pallas
Type .....Comedy Drama
Star .....Vivian Martin
Length .....5 Reels
Distributors .....Jury's

The second film screened by Jury's is an uncommon production, which, with its beautiful settings and clever acting, will prove a strong draw. The story concerns a wealthy old man, who purposely disappeared for a short time in order to see how his heiress makes use of his money. Abby Lu is neglected by her uncle, an antique dealer, whose son, Dick, has invented a kettle which will not boil over. Mr. Snow, a millionaire, chances to meet Abby, and struck by the girl's sweetness, determines to leave her his wealth for a month. To Abby the money comes as a blessing, for with it she is able to help her many poor friends, and also supply the means to patent Dick's kettle. Snow's nephew, prompted by a scheming mother, is forced to ask Abby to marry him, but the girl refuses, and the boy's better nature conquering his weakness, he tells her that he loves another girl, but that they cannot marry as both are penniless. Abby immediately shows him the way out by presenting him with a haberdasher's shop. Finally Abby gives a ball, and after it is over, Snow reappears and explains all, Abby becoming his adopted daughter, and later the wife of Dick. A very pleasing film, which has dainty Vivian Martin in the rôle of Abbey Lu.

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"THE ERA" FILM SUPPLEMENT

"THE MAN WHO WANTED TO QUIT."

TWO BROTHERS, A LOVE AFFAIR, AND A BURGLAR.

Production ..... Urban
Star ..... Fred Wright
Type ..... Comedy
Length ..... Five Acts

"The Man Who Wanted to Quit" is a film with a plot delightfully free from any melodramatic complications, and yet one which keeps the interest on the alert from start to finish. Fred Wright's portrayal of Jim is a thing of joy. George and Gerald Raymond are two brothers, one a precise man of business, and the other a gay, careless Bohemian. Both are in love with Kitty, George's ward. George becomes engaged to Kitty, and Gerald, in despair, contemplates suicide, when Jim, on a burgling expedition, interrupts him. Gerald pays Jim to return next night and shoot him. In the morning, however, he hears that his novel has been accepted, and goes away to the mountains. Jim confuses George with Gerald, and follows George for days, finally chloroforming him prior to the final act. Meanwhile Gerald has returned, met Kitty, and learnt that she does not love George, whereupon the pair visit George just in time to explain matters to the burglar, George graciously bestowing his blessing on the lovers. Sacha Guitry plays the double parts of George and Gerald admirably. Remarkably clear photography and graceful settings distinguish this film.

[*See our Film Markings.*]

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"THE TRIUMPH OF SUZANNE."

GIRL RESIGNS LUXURIOUS SURROUNDINGS IN ORDER TO LIVE HONESTLY.

Production ..... Urban
Star ..... Suzanne Grandais
Type ..... Drama
Length ..... Four Parts

Elegance and daintiness are the predominating notes in "The Triumph of Suzanne." To Charmettes, the home of Mr. D'Alroy, come Suzanne, his orphaned niece, and Douglas Coles, his new secretary. Douglas, unsuspectingly, negotiates the sale of certain worthless goldfields from D'Alroy to Lord Greystones. Suzanne, aware of the fraud, tells Douglas, and begs him to inform Lord Greystones. Douglas, however, is not sufficiently strong-minded, and lets things slide. Suzanne leaves her uncle's luxurious home and becomes a waitress. An accident brings Douglas and Suzanne together again, and the girl prevails on the boy to confess to his share in the deal. D'Alroy tracks Suzanne, and nearly kills her in attempting to gain possession of papers exposing his trickery, but is prevented by the opportune arrival of Douglas and Lord Greystones. The film ends with Douglas and Suzanne finding happiness in working honestly for their living.

[*See our Film Marking.*]

* * *

"THE PRICE SHE PAID."

A GIRL'S WISH FOR FAME REALISED BY HARD WORK.

Production ..... Sehnick
Type ..... Drama
Star ..... Clara Kimball Young
Length ..... Six Reels
Distributors ..... Western Import

A most enjoyable afternoon was spent at the Alhambra on Tuesday, May 28, when, with the first million dollar Chaplin, the Western Import also presented the above film. This is a production worthy to be shown at Britain's best picture halls, the acting of Clara Kimball Young being especially fine. Mildred Gower's life is made a burden by her stepfather continuously reminding her that she must find a wealthy husband. In desperation the girl accepts the offer of General Sidall, a man who has but one ideal—money. The marriage is a failure, and Mildred is obliged to leave her husband and make her own way in the world. She takes up singing, but her enthusiasm is somewhat damped by the coolness of Donald Keeth, a lawyer friend, whom she grows to love. Keeth discovers that the General has a wife living, and informs Mildred that she is free. To repay the man who had found the money for her lessons, the girl works very hard, and finally makes a name. Then it is that Keeth's manner changes, and he asks her to become his wife. There is not a dull moment in the entire production, which will be keenly enjoyed wherever shown.

[*See our Film Marking.*]

* * *

"A DOG'S LIFE."

CHARLIE CHAPLIN DISPELS DULL CARE.

Production ..... Chaplin
Star ..... Charlie Chaplin
Type ..... Comedy
Length ..... Three Reels
Distributors ..... Western Import

Laughter was continuous during the screening of "A Dog's Life," in which the famous Charlie Chaplin is starred. Charlie appears as a vagabond, always trying to elude the police. He is supported in many very funny scenes by a most intelligent dog. Wandering in a café, Charlie meets and becomes enamoured of a shy country girl. The lady evidently favours our hero, for after some exciting adventures, during which Charlie becomes the possessor of a case brimming over with banknotes, the couple repair to the country, where we leave them, blissfully gazing into a cradle where reposes the ever-faithful dog, which had presented its adoring master with numerous editions of itself.

* * *

"A DAUGHTER OF FRANCE."

Production ..... Wm. Fox
Star ..... Virginia Pearson
Subject ..... Drama
Length ..... 4,345 feet

This film is particularly notable for its realistic portrayal of the shocking brutality of the German troops in their treatment of helpless men, women, and children. The "woman of France," and heroine of the story, is Louise de Ciron, who refuses to leave her ancestral home at the approach of the enemy. The Huns are under the command of Colonel von Knon, with Captain von Meyring as his junior officer, the last-mentioned entering into a flirtation with Louise's maid, who is a spy in the pay of his own country. By a ruse the Captain brings about a meeting with Louise at the village inn, kept by her foster sister, and this leads to a violent quarrel between von Meyring and his superior officer. In the struggle which ensues von Meyring is killed, and though Rudolph insults Louise while under the influence of champaigne, her feelings towards him change, and after his declaration that he will become a soldier of France she consents to marry him. Virginia Pearson made an admirable representation of the heroine of a film which has a topical interest quite apart from an interesting love story.

[*See our Film Markings.*]

* * *

"AS MEN LOVE."

MAN RISKS DISHONOUR FOR LOVE OF HIS FRIEND.

Production ..... Jury
Stars ..... House Peters and Myrtle Stedman
Type ..... Drama
Length ..... Five Reels

The plot of "As Men Love" displays clearly the enduring qualities of men's friendship for each other. The beauty of the settings, the variety of the scenes—ranging from cardsharping in a gambling hell to that of an innocent child taking her kitten to bed—and the strong domestic interest will make the film a popular one. Diana Gordon, a butterfly type of woman, slightly neglected by her busy husband, imagines herself in love with his dearest friend, Paul Russell, a physician, and when she overhears him proposing marriage to her husband's sister, she throws herself into his arms, where her husband finds her. Rather than let Gordon lose faith in his wife Paul takes all the blame and disappears. Diana's baby girl falling ill, Paul, on the advice of the doctor, is called in as the only specialist who can save her. Gordon, however, refuses to accept his babe's life at Paul's hands until Diana has confessed, and thereby reunited the two friends. Diana is forgiven, the child lives, and Paul finds happiness with Gordon's sister.

[*See our Film Markings.*]

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"BRITAIN'S EFFORT."

CLEVER CARTOON FILM.

Production ..... Jury
Type ..... Interest

"Britain's Effort" is a cartoon film showing vividly what is being done by Great Britain and her Allies to crush the German peril. The comparison of the output of men, material, and money in 1914 and 1917 is as cleverly done as the figures are significant.

[*See our Film Marking.*]

* * *

"REACHING FOR THE MOON."

"UNEASY LIES THE HEAD THAT WEARS A CROWN."

Production ..... Paramount
Star ..... Douglas Fairbanks
Type ..... Comedy
Length ..... Five Reels
Distributors ..... J. D. Walkers

Douglas Fairbanks has plenty of opportunity to display that breeziness of manner which has so endeared him to the general public in this film. The story is a warning to those who would succeed in the world not to aim too high at first, but by tackling the smaller obstacles to gradually rise to the larger ones. Alexia Brown's great regret is that he is not a Royal personage, and through his high ideas he loses his job. In desperation he retires to bed, and there dreams that he is Prince Alex of Vulgaria. But the prince's lot is not a happy one, for he has in Black Boris a cunning rival, who will stop at nothing to get his enemy out of the way. Alex has many thrilling adventures, which finally culminate in his being thrown from the top of a cliff. Then he wakes up, only too thankful that he is plain Alex, and rushing back to the office, secures his old job and visits the girl of his heart. His reception is all that a lover could desire, and we leave the couple painting happy pictures of their future.

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TRADE SHOW

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NEXT WEDNESDAY, June 19th, at 2.30 p.m.

"THOSE WHO PAY."

THE PENALTY IMPOSED ON THE WOMAN WHO LOVES, NOT LEGALLY, BUT TOO WELL.

Production ..... T. H. Ince
Star ..... Bessie Barriscale
Type ..... Drama
Length ..... Six Parts
Release ..... September
Distributors ..... L.I.F.T.

"Those Who Pay," screened by L.I.F.T., at the Alhambra yesterday afternoon, is a picture play with many tense situations. Dorothy Warner, a little working-girl, steals a doll for a dying baby sister, and Senator Graham prevents the arrest of the girl, and later employs her as typist. Some months later Graham induces the girl to accompany him on a motor ride into the country. The car breaks down and the two spend the night at a country house, after which Graham establishes Dorothy in a suite of apartments. Graham's wife discovers her husband's liaison and begs the girl to visit her. Learning that the wife is shortly to become a mother, Dorothy renounces for ever the man she loves. The pathos and bitterness of the position of the unwed girl who sacrifices all for love of a man is convincingly shown by Bessie Barriscale. The meeting between the wife and the mistress—both essentially "good" women—and the settlement because of the child to come, is a clever stroke on the part of the author. Settings and dresses are tasteful and artistic, and the acting throughout is excellent, Howard Hickman, Dorcas Matthews, and Melbourne M'Dowell valuably contributing, with Miss Barriscale, to the success of this interesting and powerful film.

* * *

"THE DESIRED WOMAN."

THE STORY OF A WEALTHY MAN WHO MARRIED THE WRONG WOMAN.

Production ..... Vitagraph
Stars ..Florence Deshon and Harry T. Morey
Type ..... Drama
Length ..... Five Reels

This film, which is adapted from Will N. Harben's novel, was shown on Wednesday at the Vitagraph Co.'s offices in Brewer-street, Piccadilly. All the troubles which render unhappy the life of Richard Mostyn arise through the mistake he commits in marrying the wrong woman. He should have made the fresh little country maiden, Dolly Drake, his wife, though as a matter of fact she was all the time in love with his partner, Andrew Buckton. Anyhow the society beauty, Irene Mitchell, only married him for his money, and the couple lead anything but a happy wedded life. The woman is so heartless that she apparently has no affection for their little boy; and eventually she takes flight from her luxurious home with an old admirer. But a more serious blow falls upon Mostyn when his little boy, whom he has idolised, dies under an operation. The attempt of the broken-hearted man to make good his unfulfilled promise to Dolly ends in failure, but, turning over a new leaf, he endeavours to atone for his former treatment of poor victims of his passion for wealth, while Dolly becomes in due course the wife of the man she loves. The two leading characters are excellently played by Florence Deshon and Harry T. Morey, and altogether the film is an admirable specimen of the Vitagraph Co.'s productions.

[*See our Film Marking.*]

* * *

"THE STORM MAIDEN."

HOW A GIRL WINS LOVE AND HAPPINESS.

Stars ..Tyrone Power, Francis Furnham, and Jay Belasco
Type ..... Drama
Length ..... Five Parts
Distributors ..... Granger's Exclusives

In "The Storm Maiden" Granger's have a film of exceptional beauty, and one which, with its wonderful effects and artistic water scenes, forms a most refreshing production. Some novel nature touches are introduced, such as baby pelicans, a seagull's nest, and also a fine view of hundreds of seals. John Grey's baby daughter is kidnapped by the governess's lover, Paul, to be held for ransom. A storm coming on, Paul is lost, and the two are eventually cast up on a rocky island inhabited by fisher folk. Years later the girl, Lorelia, and Paul still reside on the island, of which Paul is now the Governor. Dorian, the adopted son of Grey, while on a yachting tour, is wrecked near the island, and rescued by the girl, whom he speedily grows to love. Later Grey comes to search for Dorian, and, meeting Paul, recognises him. But his anger turns to joy when he is told that Lorelia is his daughter, and his consent to the young people's marriage is readily granted. A beautiful film, which will fascinate picturegoers everywhere it is shown.

[*See our Film Marking.*]

* * *

"JANE EYRE."

A STORY OF LOVE AND DUTY, FOUNDED ON THE FAMOUS NOVEL BY CHARLOTTE BRONTE.

Production ..London and Counties Film Bureau, Ltd.
Stars ..Signorina Valentina Frascaroli and Signor Lombardi
Type ..... Romantic Drama
Length ..... Four Reels

Charlotte Bronte's "Jane Eyre" has been read by millions, and, judging from the film shown in their private theatre on Monday by the London and Counties Film Bureau, Ltd., the producers are right in assuming that it will be seen by millions. The film has embodied the main plot most successfully. Jane Eyre, a poor little orphan, persecuted by her aunt, is packed off to Lowood Orphanage, a charity institution whose methods are worthy of the great Mr. Bumble himself. Later she becomes governess at Thornfield Hall to the ward of its master, Edward Rochester, and his interest in her gradually deepens into love. The wedding day is fixed, and the service itself half-way through, before Jane is awakened to the truth that "a just cause of impediment" exists in Pauline, the mad wife of the man who has thus basely deceived her. Jane leaves the Hall, and is sheltered by the Rev. John Rivers, who subsequently discovers in her a cousin, and the fact that she is heiress to her uncle's fortune of £20,000. Meanwhile Pauline fires the house, and Rochester is seriously injured and blinded in his vain attempt to save her. Jane returns, and they find their mutual happiness together, later Rochester regaining his sight. Two well-known Italian stars in Valentina Frascaroli and Lombardi take the parts of the unhappy Jane Eyre and Rochester, and the producers are to be congratulated on the artistic setting and good photography of the famous story.

* * *

"THEY'RE OFF."

GIRL RIDES HER LOVER'S HORSE TO VICTORY.

Production ..... Triangle
Type ..... Drama
Star ..... Enid Bennett
Length ..... 4,700 Feet

There are few companies which can produce such fine racing stories as Triangle, and in "They're Off" they have a most exhilarating tale of the Turf. Enid Bennett is a picture heroine who proves herself most efficient in the art of riding and driving. Randolph Manners, last of a fine old family, is forced through poverty to sell the family seat to Robert Hackett, a millionaire, who had purposely ruined Manners to gain possession of the house. Randolph is left with but one racehorse, which his friends urge him to enter for the forthcoming races. Rita, Hackett's daughter, unaware of the manner in which the house was purchased, tells him that no horse can beat the Wasp and Satan, both owned by her father. Later the girl hears Manners' story, disguises Satan, and gives him to the man her father had ruined. No jockey being available at the last moment, Rita rides Satan herself, and comes in first. In a good comedy scene Hackett unknowingly proposes to buy his own horse from Manners, but the latter will agree only if the house becomes his once more. Hackett consents, but Manners goes one better, for he also takes Rita to share the estate with him. This is a most entertaining and finely pictured film.

[*See our Film Marking.*]

* * *

"WRONGED BY MISTAKE."

ROLLICKING SCENES AT A SKATING CARNIVAL.

Production ..... Triangle-Keystone
Stars ..Myrtle Lind and Harry Gribbon
Type ..... Comedy
Length ..... Two Reels

Triangle also screened a comedy which caused much merriment. A married couple agree to part, but by a coincidence go to stay at the same hotel, where the husband soon finds relaxation in flirting with the barber's wife. The barber's maid, having been wrongly accused of theft, lets her mistress's room to hubby, and then to wife, who pay her in advance. The scene then changes to a skating carnival, and as none of the stars can skate there are many amusing scenes. Finally, the maid's innocence is proved, and hubby forgives his wife.

[*See our Film Marking.*]

Film Censorship.

In connection with the S.P.T. Club, Mr. Rowson will give a lecture, entitled "Censorship," at the London Opera House, Kingsway, on Friday evening next, at 5.30. Mr. Bernard Shaw has promised to attend and join in the discussion, and Mr. T. P. O'Connor and the Chief Censor have also been invited.

Cardiff Cinemas to be Rebuilt.

Arrangements have been made and the plans settled to rebuild and re-equip two well-known cinemas in Cardiff, as soon as the necessary sanction has been obtained. When the work has been completed, these cinemas will rank amongst the largest and most elaborate in Europe.

A Scala Matinée.

A matinée will be given at the Scala Theatre on Sunday, June 30, at three o'clock, in aid of the Royal Air Force Families' Relief Fund, the object of which is to benefit wives and other dependents of N.C.O.'s and men of that Service. The entire proceeds will be devoted to the fund, without any deduction for expenses. The theatre is kindly lent by the proprietor, Major Distin Maddick, and all services, including those of the staff and orchestra, are volunteered. Many well-known artistes have promised to appear, and several important new films dealing with the Air and Royal Air Force will be shown by special permission.

Film Bureau.

Mr. L. Granville, late representative of International Exclusives, has taken over the post of general manager of the Renting Department of Film Bureau, 29a, Charing Cross-road, London, W.C. This firm are now renting their films all over London, the home counties, and the South Coast. They have hitherto done a very extensive business in the Midlands, Lancs., Yorks., Wales, Scotland, &c., where they have an immense clientèle. We feel sure that exhibitors will welcome the opportunity of renting these magnificent Italian productions. The output is large, and will consist of about one release a week. Mr. Granville also tells us there are some remarkable super-productions in preparation, and we should say that exhibitors will be well advised to watch the output of the Film Bureau, and to make a special note of their trade show announcement in next week's "Era."

Fox.

On June 19, at the Super Cinema, we are to see, for the third time, Jane and Katherine Lee. We have revelled with these youngsters in "Two Little Imps" and "Troublemakers," and on the 19th we meet "Two Little Imps Doing Their Bit." In this patriotic and strong drama a powerful story is centred round these clever babies with the greatest success. With this feature comes the next Sunshine comedy, "A Waiter's Wasted Life." The fifth issue of "Fox News" will be on the breakfast tables of all the firm's friends soon after this announcement, and the new number will be found to be just as useful as the earlier ones.

Gaiety Productions.

Mr. Maurice Sandground is progressing very satisfactorily with the magnificent comedy-drama entitled "The Kilties Three." A powerful cast has been engaged, and a considerable portion of the play will deal with matters of the moment.

Gaumont.

Another British film play has got over as a winner, namely, "The Secret Woman," the Davidson production, the world's rights for which have been acquired by the Gaumont Film Hire Service. We are asked to draw the attention of exhibitors to the fact that the use of the song, "Widdicombe Fair," as a theme for this picture will prove of great benefit in helping to put the picture over with the right punch at the right moment. Copies of the song should be easily procurable anywhere, but in the event of failure, Messrs. Gaumont's will be glad to lend any musical director who is playing for the film a copy. Messrs. Gaumont's have also asked us to point out that owing to the necessity for economy in paper, they are not now including in their synopses suggested music for any of their select pictures. These suggestions, however, are available at any time any exhibitor likes to call upon the Gaumont Publicity Department for them.

Granger's.

Arthur Backner reports record business in London with the "Storm Maiden," Granger's latest exclusive shown at the Shaftesbury Pavilion last week. It was universally admitted that the nature studies in which this photo-play abound are some of the best yet shown on the screen. In addition to the wonderful exterior scenes, which are almost stereoscopic, the masterful acting of Tyrone Power sets the seal of quality on a subject of unusual interest and variety. Exhibitors desiring a five-reel exclusive for the Christmas holidays would be well advised to consider "The Storm Maiden."

Harma.

Harma and Co. are announcing in our next issue the trade show date of their latest production, "Big Money." This will be found to be based upon a very stirring and interesting theme, which formed the central idea in a novel ("Run for His Money"), written by May Wynne. "Big Money" will also be of special interest, as it will introduce to the public a new screen star, Miss Rose Manners, who will be supported by James Knight, Charles Rock, Edward O'Neill, and other well-known players.

Hepworth.

One of the many beautiful outdoor sets in "The Hanging Judge," which will be ready for the trade to see in July, is a field of daffodils. There are hundreds of them growing wild, and they form quite an unusual background. It will be remembered that in "Nearer, My God, to Thee" the Hepworth Co. made good use of a field of white narcissus.

Nordisk Film Co.

Mr. A. C. Massey tells us the trade show of the great Ibsen film, "A Man There Was," will be held at the Shaftesbury Pavilion on Wednesday, July 3, at 11 a.m. This film will undoubtedly arouse great interest, and exhibitors will be well advised to make a point of being present.

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"THE ERA" FILM SUPPLEMENT

STOLL PICTURE POLICY.

Mr. Bernard, the managing director of the Stoll Picture Company, has set an exceedingly high standard with "The Cinderella Man" and "Baby Mine," two films privately shown last Thursday at the American Film Release Theatre.

The first-named is a beautiful and simple story that might have been written by Barrie. There is nothing racy, nothing harsh, nothing extravagant, but there is delicate sentiment, and there is exquisite humour such as we do not remember appreciating in a film before. The "situations" in "The Cinderella Man" are not "wonderful" or "amazing," but they never fail to interest and amuse because they are natural. The Cinderella man is a poet living on the verge of starvation in a garret with an old man-servant and his ambitions and ideals. A girl, the daughter of a millionaire who is absorbed in his own business affairs, becomes interested in the poet through some verses of his published in a newspaper. She visits his garret when he is not there and packs the place with presents of food and good cheer at Yule Tide. He discovers her there, and that is the beginning of a most delightful love story, which is neither forced nor hurried, but that unfolds with perfect ease and naturalness that speaks of high craftsmanship in both author and producer. The girl has come into her father's life after the death of her mother, and sweet and gentle as she is, she pierces the hard shell that a rather merciless business life has placed around him and gets right to his heart. There is another lover who pursues her for her wealth, a cynical person wonderfully well drawn, without a single touch of the villain of melodrama. There is not a moment of indelicacy, not a hair of impossibility, but just a perfect story at which the eye moistens not infrequently and the lips part often with a smile. The picture exercises the finest thoughts, although it points no moral. It will not only draw thousands upon thousands of families, but it will do much by its simple appeal and high artistry to elevate the standard of "the Pictures."

"Baby Mine" will be trade shown this week, when an account of it will appear in our pages. For the moment let it suffice to say that I have never before heard so much laughter at a private view where there were present only care-worn pressmen.

ALFRED BARNARD.

COMING FILM TRADE SHOWS

THIS WEEK.

LONDON.

Her Great Adventure (Pathé), 103-9, Wardour-street, 2.30, June 12.
The Marionettes, &c. (Gaumont), New Gallery, 11.0, June 12.
Bride of Fear (Fox), Super Cinema, 11.0, June 12.
Wooing of Princess Sonia (Vita), 46, Brewer-street, 11.30 and 1.15, June 12.
The Cloud (Ruffell's), 16, Garrick-street, 3.0, June 12, 13, 14.
Jo (Bolton's), Shaftesbury Pav., 11.0, June 12.
The Lonesome Chap (Jury's), Own Theatre, 11 and 3, June 13.
Baby Mine (Stoll), Alhambra, 3.0, June 14.
Betty Takes a Hand, &c. (Triangle), Shaftesbury Pav., 11.0, June 14.

BIRMINGHAM.

Britain's Effort, &c. (Jury's), Own Theatre, 11.0, June 12.
They're Off (Triangle), Scala, 11.0, June 12.
Reaching for the Moon (Walker), Scala, 11.0, June 14.
American Live Wire, &c (Jury's), Own Theatre, 11.0, June 14.

CARDIFF.

Les Miserables (Fox), Cardiff Cinema, 11.30, June 12.
They're Off, &c. (Triangle), Principality Buildings, 11.0, June 13 and 14.
The Price She Paid, &c. (W.I. Co.), Castle Cinema, 11.0, June 14.
Back to the Land (Nightingale), Park Hall, 11.15, June 14.
Broken Chains (Servall's), Olympia, 2.30, June 14.
Her Great Adventure (Pathé), 13, Charles-street, 11 and 3, June 14.
Price She Paid—A Dog's Life (Western Imp.), Castle, 11.0, June 14.
World for Sale—Widow's Might (Walker), 16, Priory-street, 11.0, June 14.
The Lonesome Chap, &c. (Jury's), Own Theatre, 11.0, June 14.

GLASGOW.

Winning a Wife (S.E. Control), Own Theatre, 11 and 2.30, June 12.
The House of Cards (Ruffell's), Salon, 11.0, June 13.
The Storm Maiden (Granger), Cinema House, 11.0, June 13.
Almighty Dollar—Anastasia's Bow-Wow (Square), Own Theatre, 11.0 and 3, June 13, 14.
Until They Get Me—His One-Night Stand (Triangle), 182, Trongate, 2.30, June 14.
Spirit of Romance, &c. (Jury's), Own Theatre, 11.0, June 14.

LEEDS.

Painted Lips (Greta), Assembly Roome, 11 a.m., June 12.
Once Upon a Time (Stoll), Picture House, 11.0, June 12.
The Secret Woman—Metro Drew Comedies (Gaumont), City Cinema, 11.0, June 13.
Camouflage Kiss—My Husband's Wife (Fox), Assembly Rooms, 11.0, June 13.
Girl Who Saved His Honour (Urban), Theatre de Luxe, 11.0, June 14.
Those Who Pay (L.I.F.T.), Picture House, 11.0, June 14.
Out of the Wreck (New Century), Assembly Rooms, 11.0, June 14.

LIVERPOOL.

Secret Woman—Metro Drews (Gaumont), City Cinema, 11.0, June 12.
Spirit of Romance—Call of the Cumberlands (Weisker), Own Theatre, 3.0, June 12.
Hell's Hinges—A Noble Fraud (Triangle), Scala, 11.0, June 12.
The Blindness of Fortune (Monarch), City P.H., 11.0, June 14.
Modern Musketeer—Sennett Comedies (Walker) Scala, 11.0, June 14.
The Naulahka (Pathé), 34, Paradise-street, 11.0 and 3.0, June 14.

MANCHESTER.

Spirit of Romance, &c. (Weisker), Own Theatre, 11.0, June 13.
The Naulahka (Pathé), 15, Deansgate, 11.0 and 3.0, June 12 and 13.
The Bride of Fear (Fox), Own Theatre, 11.0 and 3.0, June 13 and 14.
Hell's Hinges — A Noble Fraud (Triangle), Own Theatre, 11.0 and 2.30, June 13 and 14.
The Great Awakening (Phillips), Carlton, 11.0, June 14.
Once Upon a Time (Stoll), Oxford P.H., 11 a.m., June 14.
The Desired Woman (Weisker), Own Theatre, 11.0, June 14.

NEWCASTLE.

Daughter of France (Fox), Own Theatre, 11.0, June 12.
Until They Get Me — His One-Night Stand (Triangle), Own Theatre, 11.0, June 12.
An American Live Wire—Song of the Soul (Jury), Own Theatre, 11.0, June 12.
Loaded Dice (Pathé), 15, Bigg-market, 11.0 and 2.0, June 12.
Thais (Stoll), Queen's Hall, 11.0, June 14.
Modern Musketeer—Sennett Comedies (Walker), Cross House, 11.0, June 14.

NOTTINGHAM.

Reaching the Moon, &c. (Walker), Scala, 11.0, June 12.

SHEFFIELD.

Cleopatra (Fox), Electra Palace, 11.0, June 12.
The Will to Win (Ruffell's), Clayton's, 12.0, June 12.
I Love You — A Dog's Own Tale (Triangle), Clayton's, 11.0, June 12.
The Secret Woman—Metro Drew Comedies (Gaumont), Electra Palace, 11.0, June 14.
A Camouflage Kiss, &c. (Fox), Clayton's Bioscope, 11.0, June 14.
Renaissance at Charleroi, &c. (New Century), Own Theatre, 6.0, June 16.

FILM MARKINGS.

For the benefit of Exhibitors in London and the Provinces who are booking their programmes solely on our markings, we are in future giving further details. We would point out that the markings allotted to films in this section are given on their relative drawing power to showmen:—

Reference No. .. .. 6—10.

Suit high-class audience.....A | Suit sensational audience C
Suit average audience.....B | Suit any audience .....D

OPEN MARKET.

Released.	Name.	Brand.	Description.	Feet.	Marks.	Suitability.
July 1 ..	Allotment Holders' Enemies	Urban	Interest	500	7	D
July 8 ..	Allotment Holders' Friends	Urban	Interest	50	7	D
July 29 ..	Even as Him and Her ..	L.-Ko	Farce-Comedy	2019	6¾	B
July 29 ..	All for Peggy	Transatlantic	Drama	958	6½	B
Aug. 1 ..	The Heart of Monanza ..	Transatlantic	Drama	762	6½	B
Aug. 1 ..	The Trans-Atlantic Screen Magazine	Transatlantic	Interest	678	6¾	D
Aug. 1 ..	The High Cost of Starving ..	Transatlantic	Comedy	918	6½	B
Aug. 5 ..	River Banks of Wales ..	Urban	Interest	335	7	D
Aug. 12 ..	Making Cheddar Cheese ..	Urban	Interest	4 0	7	D
Aug. — ..	Beautiful Derbyshire ..	—	Interest	450	7¼	D

EXCLUSIVES.

July 29 ..	Lunch	Mascot-Essanay	Comedy	1000	6¾	B
July 29 ..	Are Actors People ?.. ..	Jaxon	Comedy	1000	7	B
Aug. 5 ..	One Night	Mascot-Essanay	Comedy	1000	6¾	B
Aug. 5 ..	Wronged by Mistake ..	Keystone	Comedy	2000	8½	B
Aug. 5 ..	A Night of Excitement ..	Jaxon-Essanay	Comedy	1000	6¾	B
Aug. 12 ..	Winkle's Wash-out	Pathé	Comedy	1000	8¾	D
Aug. 19 ..	Fresh Air	Jaxon-Essanay	Comedy	1000	7½	B
Sept. 2 ..	Bertie's Bath	Jaxon-Essanay	Comedy	1000	8½	D
Sept. 3 ..	My Husband's Wife.. ..	Fox-Sunshine	Comedy	2000	9¾	D
Sept. 5 ..	Love under Cover	Billikin	Comedy	1000	8¾	B
Sept. 16 ..	Her Peignoir..	Jaxon	Comedy	1000	7¾	B
Sept. 23 ..	The Baggage Man	Jaxon-Essanay	Comedy	1000	6½	B
Sept. 30 ..	They're Off	Kay-Bee	Drama	5000	9¼	D
Sept. 30 ..	An Attorney's Affair ..	Jaxon	Comedy	1000	7½	B
Oct. 3 ..	The Camouflage Kiss ..	Fox	Comedy	4300	9¾	D
Oct. 10 ..	The Eternal Temptress ..	FamousP'lyrs Walker	Drama	5000	9	A
Oct. 21 ..	The Spirit of Romance ..	Pallas-Jury	Comedy-Drama	4500	8	B
Oct. 28 ..	To Save His Honour.. ..	Urban-Eclipse	Drama	5000	8¾	B
Nov. 2 ..	Les Miserables	Fox	Drama	8500	10	D
Nov. 11 ..	The Call of the Cumberlands	Pallas-Jury	Drama	4100	8	B
Nov. 25 ..	The Naulahka	Pathé	Drama	6300	9	A
Nov. 25 ..	The Desired Woman.. ..	Vitagraph	Drama	5000	9	D
Dec. — ..	House of Cards	Art-Ruffell	Drama	5000	8¾	D
Jan. 30 ..	Storm Maiden	Granger	Drama	5000	9¼	D
Not known	The Secret Woman	Tiger-Gaumont	Drama	6000	8	B
Not known	Roping Her Romeo	Mack Sennett	Comedy	2000	8¾	B
Not known	Are Waitresses Safe? ..	Mack Sennett	Comedy	2000	8½	B

CINEMATOGRAPH TRADE COUNCIL.

A COMPREHENSIVE AGENDA.

There was a fair attendance of members at the meeting of the Trade Council last Thursday. In the present circumstances it was impossible to hope for anything like a full attendance. Most of the London members are engaged in Government work of some kind, and though there is a popular illusion that such work is always a sinecure, a little personal experience quickly changes one's opinion. The agenda to be dealt with was a long one. There is a disinclination to summon members for merely trivial matters, but a number of really serious questions had accumulated, and urgently demanded attention.

CINEMA COMMISSION REPORT.

On the reading of the minutes Mr. Goodwin again raised the matter of the reports of the Cinema Commission The Commission was itself an unqualified success. The whole standing of the trade was immediately improved, and there has been a marked diminution in the petulant attacks on the industry, which at one time were becoming so widespread and formidable. But in one way the very success of the Commission has caused a difficulty to the Trade Council. The Council purchased a large number of the bound volumes of the report, and the sale of these books has been far from satisfactory. The publicity given in the proceedings in the Press largely killed the demand for the report as a whole. Members of the trade followed the proceedings from week to week in the trade Press, and though they thoroughly appreciated the work of the Commission and its beneficial effect, they felt that there was no longer any need for them to purchase the complete report. This is a very short-sighted view, however. The attacks on the trade have been suspended, but there is still a large measure of hostility to be encountered in different quarters. Fresh attacks will come, though probably on different grounds, and for promptly meeting these attacks nothing can be so useful as a copy of the official report on the local exhibitor's desk. At the present moment there is a tendency among exhibitors merely to refer these attacks to the Trade Council Executive, but although the Council is always eager to take up these cases, it cannot be too strongly emphasised that the local exhibitor, with his special knowledge of local conditions, is better fitted to watch over his own interests and the interests of the trade in his district.

QUESTIONS OF FINANCE.

The financial position of the Council was discussed at some length. The Finance Sub-committee is preparing a statement of the whole position, with recommendations for the provision of future funds, and this report will be considered and confirmed at the next meeting of the Council. It is generally felt to be intolerable that those members of the trade who have to do the bulk of the work in connection with trade politics should also be the only ones who bear all the cost. The trade is not a poor one, and can, and must, bear the small expenses involved in its protection and preservation.

DISCHARGED SOLDIERS AND SAILORS.

Mr. W. G. Barker has resigned his position as a representative on the Ministry of Pensions (Disabled Soldiers and Sailors) Advisory Committee, and the Council considered the appointment of a successor. It is hoped to find employment for disabled men in various positions on the manufacturing side of the industry, and it was therefore desirable that Mr. Barker's successor should be a manufacturer. Mr. Goodwin proposed that Mr. Hepworth be invited to fill the vacancy. The Chairman made a statement regarding the employment of discharged soldiers, and said that instructions had been given by his company that local managers should in all cases give preference to these men, and should extend the utmost consideration and sympathy. At the same time he was bound to admit that in many cases their experiences of discharged men had been disappointing. A measure of independence is admirable; but when independence can only be described as unreliability it makes business dealings very difficult. Managers complained in some cases that these discharged soldiers were irregular in their attendance, and were careless and indifferent in carrying out their duties. Trained men who had been badly disabled were less often at fault in this direction, and in any case quite possibly this attitude towards work was temporary. Mr. Kimberley pointed out the training these men undergo is a stiff one, and in itself weeds out the least promising material, but conditions would probably improve as the flow of discharged men was increased.

CHILDREN IN THE FILM.

The new Education Bill now before Parliament seems likely to affect the manufacturing side of the film industry, unless some modification of its conditions can be secured. A reading of its terms seems to suggest that it would in effect make it impossible to employ any child, even a child in arms, in the production of pictures. This would give an enormous advantage to foreign makers of films, who are hampered by no such restrictions. It would mean that no story could be filmed in which children figured, and the seriousness of this must be self-evident. Educational pictures for the young will always depend largely for their effectiveness on the employment of young children as characters. The matter is obviously one of great importance to the trade, and one, moreover, which demands instant consideration. It was decided to ask Mr. Fisher, the Minister of Education, to receive a deputation, so that suitable representations can be made. It should not be impossible to guard the interests of children from an educational standpoint, while at the same time permitting the use of children to a reasonable extent in film production. The Council asked Mr. Paul Kimberley to take the preliminary steps towards securing a hearing for the deputation. It is in matters of this kind that the need for constant watchfulness by a central body is demonstrated. Good pictures with a child interest form one of the most popular offerings the exhibitor has at his disposal, and he might easily have found himself in six months' time deprived of these films, except in so far as foreign productions are concerned. Moreover, the legislative example set by this country would probably have been quoted by educational extremists in America as a precedent for similar restrictions there.

UNFAIR PROSECUTIONS.

Mr. Goodwin raised the question of the unsatisfactory condition of affairs in regard to prosecutions for permitting improper behaviour in cinemas. As is well-known, Mr. Goodwin has himself been a recent sufferer in this connection; but he was careful to point out that in raising the matter he was not concerned so much with this particular instance as with the whole situation as it affected the trade. In present conditions an inspector visits the cinema, and if he observes anything of an apparently improper nature he is under no obligation to mention the matter at the time to those responsible for the conduct of the theatre. The first intimation the proprietor receives may be two months afterwards, when he receives his summons. The impossibility of securing rebutting evidence is obvious. How many citizens could produce in a court of law witnesses to prove even their own movements on a selected day two months previously? How much more difficult then to secure witnesses relating to the movements of casual members of a large audience who are not even identified in the allegations! To ask proprietors of theatres to produce evidence in such conditions is a mere farce and travesty of justice. It is a reversal of principle in our judicial system, which aims at throwing on the prosecutor the onus of proving the guilt of the defendant. In English law a prisoner is assumed to be innocent until he is proven guilty. But in this particular the cinema proprietor is assumed guilty unless he can prove himself innocent. What is required is a reasonable amendment to the existing regulations, under which any visitor or inspector on behalf of the police shall be compelled to disclose the alleged offenders to the manager of the theatre, or his representative at the time. In this way it would be possible for the manager to verify the charges, or, if they were untrue, to secure witnesses to prove they were untrue. Some authorities take a reasonable attitude in this matter. The L.C.C., for instance, warns the offender at the time of the offence that a charge will be laid for a particular misdemeanour, and unless the charges are entirely fictitious it is difficult to say what objection there can be to this method of procedure. The Trade Council is emphatically of opinion that the situation is one requiring amendment. A statement of the case is to be prepared by a barrister; music halls and theatres are to be memorialised on the matter, and agreed action to be taken in bringing the matter promptly before the Home Secretary. Although this is a matter almost solely concerning the exhibiting side of the business the Trade Council has taken action because it considers the issues involved to be of such gravity that the entire strength of the trade should be exerted towards securing a solution.

METAL FILM BOXES.

One of the most difficult problems caused by the war is that now existing with regard to the manufacture of tin film-boxes and wrought-iron transit cases. The average life of these has been steadily decreasing, and, unfortunately, the priority Committee of the War Cabinet will not issue permits for new boxes. The curious situation results that the trade is by law compelled to pack films in tin boxes, and at the same time refused the tin from which those boxes must be made. All the available tin is required for war and associated purposes. Mr. Isidor Joseph and the Trade Council Executive have separately been inquiring into the matter, and have been informed by the War Industries Committee that the application of individual firms cannot be considered. The only way in which any permit can be secured is by the trade submitting collective data as to the requirements of the whole industry for a specified period. After discussing the prospects, the Trade Council appointed a sub-committee to obtain the necessary data, and present the case before the War Industries Committee. At the same time it was decided to ask the Exhibitors' Association to circularise its members that greater care must be taken in handling film boxes, as otherwise the continued despatch of films to exhibitors would be seriously endangered. Exhibitors are warned that the situation in this respect threatened to become serious, and unless the life of these boxes can be extended the flow of films to exhibitors may for a time at any rate be interrupted.

OMISSION OF MANUFACTURERS' NAMES.

Mr. Montagu raised the question of the mention by exhibitors of manufacturers' names in their advertisements of films. He was of opinion that it was both unfair and unwise of the exhibitor to refrain from mentioning the manufacturer's name, especially in films of exceptional merit. In his judgment it was a sound policy to teach the public to associate a certain level of quality with certain trade marks and manufacturers' names. He was not asking for the manufacturer to be advertised at the expense of the exhibitor, for in these matters the resulting publicity was to the mutual advantage of both parties. It was decided to remit the matter to the Exhibitors' Association for their consideration.

AMERICAN FILM EXPORTS.

The American embargo on film exports was discussed at some length, and Mr. Montagu explained the steps that were being taken. The principal importers are being kept in touch with the whole problem, and are preparing the necessary particulars on which any official action must be based. It was decided to place the services and support of the Trade Council at the disposal of those dealing with this question.

THE ENTERTAINMENTS TAX.

The Chairman explained the course and results of the recent negotiations with the Chancellor of the Exchequer for the readjustment of the Entertainment Tax. The outcome is regarded as satisfactory, and the Trade Council expressed its congratulations on the success of the measures taken.

MODEL FILM CONTRACT.

The problem of a model contract has appeared on the agenda of the Trade Council for many months past, and a sub-committee, under Mr. Montagu's chairmanship, has followed developments with close attention. The Trade Council has now been asked to convene a joint conference of exhibitors and dealers, to discuss a draft agreement, and there seems every likelihood of an amicable termination of this long drawn-out controversy. The Renters' Association desires an opportunity of considering the draft before discussing it officially with the exhibitors. Mr. Goodwin pointed out that it was very desirable that all the renting interests, whether yet in the renters' organisation or not, should discuss this matter and endeavour to reach an agreement. War time has affected the Renters' Association even more seriously than most of the other trade societies. Mr. Joseph promised to press the matter to the utmost with his confreres. The Chairman pointed out how necessary it was that the official steps should be taken without a moment's further delay. In certain provincial districts, where fewer difficulties had arisen, there was a measure of impatience being expressed at the continued delay in concluding a general settlement, and there was a chance of these districts taking individual action if central action was indefinitely postponed. The Council asked that the renters should endeavour to consider the matter within the next fourteen days, and that the joint conference be convened as soon thereafter as possible.

STRENGTH OF THE TRADE COUNCIL.

The responsibilities of the Trade Council and the scope of its activities are steadily increasing. The atmosphere of its deliberations is a matter for the warmest congratulation. The different sections of the industry work together in the closest co-operation and harmony, and there is a constant willingness to sympathise with each other's point of view, that promises well for the permanence of the various arrangements and decisions arrived at. As the various organisations represented grow in strength the hands of the Trade Council will be strengthened also, and although war conditions limit its usefulness and energy for the moment the prospects for the dangerous post-war period are full of hope and encouragement.

THE MARLBOROUGH PICTURE PALACE.

The Marlborough Theatre, Holloway, has ceased to be a suburban home of drama and musical comedy. On Thursday last it entered upon a new stage of its career, namely, that of a Cinematograph Theatre, where films of the highest class will be presented.

The official opening was to have been performed by the Mayor of Islington, Alderman Sir George Elliott, J.P., who, however, was prevented by illness from attending. In his absence Alderman T. W. Saint declared the theatre open, in the presence of a number of invited guests, among whom were many wounded men.

Mr. Collins, the managing director, in an opening address, said that while many would doubtless regret the passing of the Marlborough Theatre, which, for fifteen years or so, had catered so admirably for the public, he hoped and believed the new and lusty infant they had assembled that day to baptise would prove a worthy successor. The theatre had been redecorated and upholstered throughout, and every possible arrangement made for the convenience and enjoyment of the public.

GOVERNMENT RECOGNITION OF CINEMA.

Alderman Saint, in declaring the building open, said that the object of the cinematograph theatre was not merely to entertain; it was also to enlighten, uplift, and educate. The Government recognised this fact, and had called the picture palaces throughout the country to their aid. By means of films it was possible to bring home to the mind of the public not only the grim and terrible realities of war, but also the truth and strength of the great cause for which the Allies were fighting. In propaganda work, and, indeed, in all educational work, the cinema would in future play an increasingly important and valuable part.

Alderman Saint, amid loud cheers, then formally declared the Marlborough Picture Theatre open. A cinematograph entertainment followed.

The assembled guests were cordial and unanimous in their praise of the highly artistic decorations, and of the luxurious upholstering in all parts of the house. The Marlborough, in fact, combines all the comforts and conveniences of a well-appointed theatre, with the added attractions of a picture palace. The unusually large, skilful orchestra promises much for the splendid musical selections which will constitute a feature of the entertainment

Pathé

Rudyard Kipling's "The Naulahka" has proved a great success for all concerned, and Messrs. Pathé Frères are to be congratulated on securing such a brilliant film production for exploitation in this country. When it is released next November it will be seen at every leading cinema throughout the United Kingdom. There was a crowded assembly last Wednesday to view this play in the Roof Garden Theatre, and although the greatest care was taken to scrutinise all tickets, so that only the Press, exhibitors, or their acknowledged viewers should be admitted, it was found impossible even then to accommodate every applicant. Messrs. Pathé Frères would offer a sincere apology to all those who were unable to gain admission, and desire to say that they will be pleased to arrange a special exhibition of this film for the benefit of all showmen who wish to see it if they will be kind enough to send in their names. This week Pathé Frères are screening to the trade in London "Her Great Adventure," an enchanting comedy-drama.

MUSIC FOR THE PICTURES.

TO THE EDITOR OF "THE ERA."

Sir,—It was with great interest that I read the entertaining article on picture palace pianists by "Criticus." I have myself noticed many of the little discrepancies to which he alludes. The amusing anomaly of seeing Mary Pickford in a strictly sentimental love scene to the tune of "Knocked 'em in the Old Kent Road" was probably not owing to any ignorance on the part of the pianist, but merely to the fact that he or she was not paying the slightest attention to the picture, being solely engrossed in the music. In order to play suitably and effectively it is essential to watch the film constantly.

If it be necessary for the pianist to play from music, then one eye should be on "the dots" and the other on the picture, as it were. It is better still, of course, to play from memory and extemporise; then the whole attention can be centred on the action of the photo-play.

In many pictures the scene is changed so frequently and rapidly that the mind has to work very quickly in order to cope with the situation. For instance, you are shown a bed-room scene with someone dying, for which the musical accompaniment should be, to say the least, sympathetic; the next instant the picture changes to a country road with a number of horsemen careering along madly, when the slow music requires to be instantly changed to a gallop, or something of a quick nature. Then no sooner has the pianist "got into his stride" than it goes back to the dying scene. It will be seen, therefore, that it is no easy matter for the average player to fit the music in appropriately.

As an example of totally unconscious humour, the following is fairly illustrative. A comedy film was being shown, and the pianist had commenced a selection of Sullivan's songs, which included several bright and lively numbers. So far all was well. About half-way through the comedian has a mishap with his braces, and is looking about for a piece of string to remedy the defect. The pianist had by this time arrived at "The Lost Chord."—Yours faithfully,

HENRY STEELE.

Palace, Southampton, June 5.

L.I.F.T.

London Independent have arranged for a comprehensive series of trade shows throughout the provinces of "Those Who Pay," the big Thos. H. Ince film presented so successfully at the Alhambra on Tuesday. Commencing at the Picture House, Briggate, Leeds, on the morning of the 14th inst., it will be shown successively at the Electra, Sheffield, on the 18th; the Picture House, Manchester, on the 19th; Liverpool Picture House on the 20th; Scala, Birmingham on the 24th; Cranston's, Glasgow, on the 27th; and at the New Pavilion, Newcastle, on the 28th. Early in July it will also be seen at Dublin, Belfast, and Stoke-on-Trent, and we do not doubt that the very favourable impression this picture made upon the London audience will ensure a warm welcome for it wherever it is shown.

Phillips.

The Phillips Film Co., Ltd., announce that the title of their next subject for trade show will be "The Risky Road," that it features the ever-popular Dorothy Phillips, and that it will be presented at the Shaftesbury Pavilion on Thursday, June 27. The film will be a "Special," the first of a notable series, issued in America as "Superb" productions. Miss Phillips is supported by a star company, of which William Stowell is the chief member, and in which Juanita Kansen and Claire Du Brey also appear. The story has to do with the trials of a girl with an inborn taste for luxury, who finds that what she desires can only be purchased at a price greater than she is willing to pay. Exhibitors should note the date.

Triangle.

Triangle-Plays will present "Betty Takes a Hand" at the trade show on Friday, June 14. This is a comedy-drama with unusual situations, starring Olive Thomas. She plays the part of a young girl who discovers that her uncle has defrauded her father of some money, and determines to recover it. Charles Gunn plays the hero, and Bliss Chevalier, Frederick Vroom, Mary Warren, and George Hernandez are also in the cast. A Triangle-Keystone will be shown on the same occasion. "His Double Life" shows Ray Griffith in a collection of laughter-provoking muddles

Walturdaw.

Messrs. Walturdaw announce that the fourth and fifth of the Olga Petrova super-productions, of which they hold the United Kingdom rights, are "Tempered Steel" and "Patience Sparhawk" respectively. In these productions the work of Olga Petrova's own company, this superb actress is seen at her best. New York is full of enthusiastic praise, while there is little doubt that on release, early next year, the enterprise of this house will be amply rewarded.

KINEMA ARTISTES WANTED for British productions. We train, produce, and are agents for the principal companies. We are Press guaranteed. Write to-day for free guide to PRODUCER, Victoria Kinema College, 36, Rathbone-place, W.

WE MAKE ALL OUR OWN LANTERN SLIDES
SO YOU ARE "SAFE" IN PLACING YOUR ORDERS WITH US.
ORDERS FOR THE PROFESSION EXECUTED WITH ESPECIAL PROMPTITUDE.
Stage Limes, Condensers, Coloured Gelatine, and Everything in the Accessory Line.
GEORGE PALMER,
(Universal Cinema Supplies, Ltd.),
UNIVERSAL SUPPLY HOUSE,
47, Gerrard Street, London, W.
'Phones—1475 & 247 Regent.

ALBERT WHELAN

This Week, PALACE, VICTORIA.

ARTHUR WOODVILLE

ON TOUR.

PETER **DONALD and** META **CARSON**

P.A., 76, THE LAWNS, SHEPHERD'S BUSH. Agent, GEO. BARCLAY.

George F. FORD & "'Erb"

A New and Novel Ventriloquial Act.
All coms., Beverley House, 62, Whitegate Road, Southend-on-Sea.
or REEVE'S AGENCY, 331, Brixton Road, S.W.

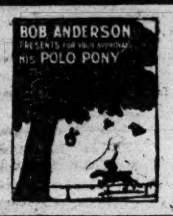
BILLY CHURCHILL

IDLE ...CK. At Liberty for Panto.
Letters to Llandudno.

STILL THE BEST IN HER LINE. AT THE PIANO.

JEN LATONA

HAMMERSMITH. Manager, GEO. BARCLAY.



This Week, HIPPO, BELFAST.

Horse turns must be the thing—they had two of them on last week's Bill—one top, one bottom.

Listen, boys! The London Papers a glass of Orange juice when called, Strawberries and Cream, Fried Tomatoes and Bacon, and real Coffee for Breakfast. Roast Pork, Apple Sauce, Corn-creamed Potatoes, Peach Pie for Lunch. Welsh Rarebit (made with Cheese for Supper!! Think I'm kidding you? Here's the address:—BENNETT, 23, Talbot Street, Dublin.

Next Week Vacant. GEO. BARCLAY.

PAUL TEDDIE

WITT AND BUTT

THE ELITE ENTERTAINERS.

This, HIPPO, NEWCASTLE.
Next, ALHAMBRA, GLASGOW.

DEAR BOB,—You will have to cultivate that voice of yours I'm thinking Guess you'll want a new act, as I see some guy has written to the paper suggesting a "comb out" of Horses! Or if you prefer to dance am sure Frank and Ray would help you! Or perhaps Van would give you a job as his Ice Boy!—PAUL,

FRANK—RAY

PURCELLA BROS.

This Week HIPPO., EXETER.

Say, Van, we were walking around Piccadilly Circus yesterday and noticed that the Figure had disappeared from the Fountain, so we enquired the reason from someone who is working the same tour as ourselves this week, and he told us that it had been removed to make way for a statue of you, sitting on a block of ice, and inscribed "The man who made ice famous."—FRANK & RAY.

RENE RALPH

This Week, GRANVILLE, WALHAM GREEN.
In New Songs by CHARLES WILLMOT and ARTHUR L. KLEIN.
Offers invited for "Pant.mime" Season 1918-19.

CISSIE LUPINO

THE CHARMING DANCER.
THE PALLADIUM.

DAISY TAYLOR

SCOTLAND'S FOREMOST COMEDIENNE.
All coms. c/o GEO. BARCLAY.

THE RISING YOUNG COMEDIAN. STARRING EVERYWHERE.

SANDY POWELL

This Week. GRAND BOLTON. Next, HIPPO., COVENTRY.
Fully booked. Panto settled, PRINCE'S, GLASGOW. All coms., WALTER BENTLEY.

JACK KELLINO

THE ORIGINAL COMEDY MUSICIAN.
ON TOUR.

JANE CROFT THE NEW BRITISH SOPRANO

AND HER ACCOMPANISTE ERICA PIERPOINT, A.R.C.M.

June 17: HIPPO., BALHAM.
Coms. to BLACKMORE'S Agency.

HACKETT QUINTETTE

Mr. COLLINSON, Nantwich, writes:—"Absolutely the best I have ever seen. A beautiful high-class Musical Act, which grips the audience from start to finish."
Many thanks Messrs. Broadhead for Tour.

VACANT, June 17 (precede Eccles); July 15, 22 (follow Edmonton).
Wire This—52, RUMFORD ST., MANCHESTER.

JOSIE LEYTON

SOUBRETTE AND SIFFLEUSE. HIPPO., WILLESDEN.
Panto settled.—BARNEY ARMSTRONG, Dublin.

SMITH and JOYCE

SOME SINGER A D SOME FOOL.
June 10, HIPPO., LANCASTER. June 17, VACANT.

BOASCO The Board of Associated Composers, 38, Bedford Street, Strand, W.C. 2. Summers Brown, President; George E. Dunn, General Manager; Jack Dalton (Mus. Dir., Brixton Empress) Orchestral Manager; Miss Aimee Sammons, Theatrical Representative; Miss Mirrie Moss, Secretary. New Songs, Orchestrations. Artistes welcomed at our Studios.

For other Variety Cards see page 17.

Mr. Sydney Bransgrove is presenting Miss Nina Oldfield (from the St. James's Theatre, London) in Walter Howard's popular drama, "The Lifeguardsman," at Balham Hippodrome this week. This play is touring the suburban London halls with great success. Mr. Bransgrove is also touring "Second to None," "Under Two Flags," "Prince and Beggar Maid," and on August 5 is reviving Geo. R. Sims' and H. H. Herbert's famous drama, "The Ever-Open Door," for a long tour of the provincial towns.

Bristol Eisteddfod was held last week with great success, and a record number of participators in several of the competitions. Miss Telma Waldron, of Kingskerswell, secured premier honours for reciting, and won golden eulogies from Mrs. Arthur Holmes Gore, the adjudicator. Miss Waldron is likely to be heard of ere long in the profession, which has useful Bristol Eisteddfod recruits in Mr. Dick Andean, who went with Sir J. Forbes-Robertson on his farewell trip to America, Mrs. Cuthbert Hicks, and Miss Nancy Tricks.

FROM THE PROVINCES.

(Continued from page 10.)

ROTHERHAM.

EMPIRE.—P., Mr. J. Steeples; G. M., Mr. T. Hopcutt; S. M., Mr. Ern. Lloyd; M. D., Mr. T. Andrews.—Musical comedy burlesque, "I'm Sorry," produced by Mr. Fred Clements.

HIPPODROME.—P., Rotherham Hippodrome, Ltd.; M. D. & G. M., Mr. Geo. E. Smith; R. M., Mr. Chas. Danton; M. D., Mr. E. B. Arnold.—Nina and her motor-cycling Sea Lions, presented by Capt. Woodward, head the bill this week. Other attractions are the Monzos; Lillie Langtry, the versatile comedienne; Alian Stuart, Scotch comedian; Borneo Gardiner, New Zealand entertainer; Tom Burton, up-to-date comedian; and Claremont and Maud Gaskell, in their Lancashire comedy sketch "Bill's Bounty."

Boots, The Chemists, 10-12, High-street; 8, Bridgegate.
Shop at LIPTON'S for Tea and Provisions, 40, College-street.

SALFORD.

REGENT, LTD.—M. D., Mr. W. Turner; G. M., Mr. Bert Broadbridge.—"The Lads of the Village."

ROYAL HIPPO.—P., Messrs. Wm. Hy. Broadhead & Son; R. A. M., Mr. Fred Bernardo.—E. C. Jazon and M. Montgomery present "Come and Cuddle Us."

Boots, The Chemists, 277, Chapel-street; 404, Regent-road.
Shop at LIPTON'S for Tea and Provisions, 406, Regent-road.

SHREWSBURY.

ROYAL COUNTY THEATRE.—P., Mrs. E. R. Maddison; G. M., Mr. Bates Maddison.—Mr. F. G. Kimberley's company are here in the well-constructed and interesting play, "Just a Little Pair of Shoes," and on the three last nights of the week, "The Unknown Quantity."

Boots, The Chemists, 7, Pride-hill.
Shop at LIPTON'S for Tea and Provisions, 8, Pride-hill.

SOUTHEND-ON-SEA.

EMPIRE.—P., Rameses Amusements, Ltd.; M. D. & L., Mr. Albert Rameses; D. & G. M., Mr. Albert Leigh.—Frank Weathersby's company in "Caste."

HIPPODROME.—M. D., Mr. Walter de Frece; G. M., Mr. Geo. F. Thompson.—William Henshall produces the burlesque, "Introduce Me"; Daisy Straiton, comedienne; Miles-Stavordale Quintette.

Boots, The Chemists, 130, High-street.
Shop at LIPTON'S for Tea and Provisions, 84, High-street.

SOUTH SHIELDS.

THEATRE ROYAL.—L. & M., Mr. John W. Coulson; Sec., Mrs. Pottinger.—Mr. Horace Stanley and company in "Parted at the Church."

EMPIRE.—P., South Shields Empire Palace, Ltd.; M. D., Mr. R. Thornton; G. M., Mr. Frank Allen; B. M., Mr. Harry Esden; R. M., Mr. Edwin Winter.—Another excellent variety programme this week includes Gilday and Fox, musical comedians; Daisy Wood, songstress; Two Anartos, comedians; Haydn Wood and Dorothy Court; A. W. Robbins and company, cycle tamers; and the Four Its, vocalists and expert wooden shoe dancers.

Boots, The Chemists, 39, King-street.
Shop at LIPTON'S for Tea and Provisions, 83, King-street.

STIRLING.

OLYMPIA.—R. M., Mr. Jack M. Calder.—Mlle. Chevalier and Capt. Riego, entertainers; Ex-Sapper Poli, cartoonist; Dolly Robson, vocalist; Jock Mills, comedian; the 8 Daisy Stars

Shop at LIPTON'S for Tea and Provisions, 39 and 41, Barnton-street.

STOCKTON.

GRAND.—P., Alderman J. Batty; M., Mr. W. Batty.—Mme. Richardson with her dandy lassies in song-scena; Chris Van Bern, jocular joker; Casca, comedy acrobats; George Hylton, comedian; Flo Dixie, bantam male impersonator; Linden and Berridge, Australian comedians; and Jack De Laine, versatile vocalist.

HIPPODROME.—P., North-East Entertainments, Ltd.; D. M., Mr. G. Stainton.—Foreman and Fannan, the millionaires, Percy and Harold; Cheerful Johnnie Walker, the chalkative talker; La Pucci Duo, in bits of variety; the Clarebells, musical and vocal act; Alma le Dare, comedienne; Elsie Normans, Scottish male impersonator; Marenta, dancer; and pictures.

Boots, The Chemists, 104-105, High-street.
Shop at LIPTON'S for Tea and Provisions, High-street.

STOKE-ON-TRENT.

HIPPODROME.—L., Mr. T. Allan Edwardes; M., Mr. Jack H. Turner.—Madge Fenton presents "Come In, Miss," an attractive revue.

Boots, The Chemists, 3, Church-street.

SWINDON.

EMPIRE.—P., Wiltshire Entertainments, Ltd.; M. D., Mr. Alfred Manners.—Mrs. Mark Sheridan's company in the musical burlesque, "Gay Paree," here this week; Ted and Billy Larkum, comedians; Betty Sheridan, Gladys Mavins, and Charles Tempest are the principals in a strong company.

Boots, The Chemists, 27-28, Bridge-street.
Shop at LIPTON'S for Tea and Provisions, 35, Bridge-street.

TORQUAY.

THEATRE ROYAL.—Licensee and M. D., Mr. W. H. Mortimer; Sec., Mr. Arthur Pearse.—Mr. Napoleon Lambelet's company is doing good business here upon its first visit in "Valentine."

THE PAVILION.—G. M. (for the Corporation), Mr. Charles G. Price.—The visit of Mme. Clara Butt on Saturday is anticipated with great interest; she will be accompanied by Lady Tree, and by Melsa, the celebrated violinist, whilst Mr. Harold Craxton will be at the piano.

Boots, The Chemists, 46-48, Fleet-street.
Shop at LIPTON'S for Tea and Provisions, 45a, Union-street.

WARRINGTON.

ROYAL COURT.—P., Royal Court Theatre, Warrington, Ltd.; G. M., Mr. H. L. Warburton.—Messrs. Robert Reilly and Bertrand's company in "Look Pleasant."

Boots, The Chemists, 126, Bridge-st., corner of Sankey-street and Bridge-street.
Shop at LIPTON'S for Tea and Provisions, 100, Bridge-street

WATFORD.

PALACE THEATRE.—M., Mr. Tom Taylor; M. D., Mr. Herbert A. Harrison.—Mr. Bernard Shaw's romance, "Pygmalion" is making its first appearance in Watford this week, the company producing the comedy, being under the able management of Mr. Charles Macdona. The leading characters, Miss Dolittle, the Cockney flower girl, and Mr. Henry Higgins, a professor of phonetics, are cleverly represented respectively by Miss Florence Jackson and Mr. Charles Thursby. The other members of the well-selected cast are the Misses Daisy England, Doreen Whitten, Nora Kingsley, Stella Leigh and Edith Ife, and Messrs. George Mallet, Guy Mansfield, Tom Mowbray, W. Jackman, and E. Mowbray.

Boots, The Chemists, 115, High-st.
Shop at LIPTON'S for Tea and Provisions, 101a, High-st.

WEST HARTLEPOOL.

EMPIRE.—M. D., Mr. Richard Thornton; R. M., Mr. Bert Proud; Mus. D., Mr. Horace Marshall.—W. B. Raby, up-to-date comedian, and George Carney's musical farce, "Bubble and Squeak."

PALACE.—P. & M., Bros. Black.—The Australian Alberto in novel and comedy "magical" work, and Sisters O'Rourke, in a comedy and dancing act, provide the variety portion of the programme.

Boots, The Chemists, 51, Lynn-street.
Shop at LIPTON'S for Tea and Provisions, 59, Lynn-street.

WOLVERHAMPTON.

GRAND.—Sole L. & M., Mr. E. H. Bull; Mus. D., Mr. Arthur Jackson. — Murray King and Charles Clark present "The Yellow Ticket."

THEATRE ROYAL. — P., Kimberley's, Ltd.; M. D., Mr. and Mrs. F. G. Kimberley; M. Mr. E. T. Kisbey; Mus. D., Mr. Harry Bradley.—A capital attraction here is Jack Cromo's musical extravaganza "Go As You Please."

EMPIRE.—Sole L., Mr. Walter de Frece; M., Mr. Guy E. Dunning; Mus. D., Mr. Arthur Taylor.—Mr. Ernest C. Rolls' revue, "Hanky Panky," is a strong attraction here.

Boots, The Chemists, 7-8, Queen-street; 82, Chapel Ash.
Shop at LIPTON'S for Tea and Provisions, 39, Dudley-street.

YORK.

OPERA HOUSE & EMPIRE.—M. D., Mr. W. Peacock.—Peter Pariss, comedian; the Sutcliffe Family, entertainers; Ob. Darrell; Doris May, comedienne and dancer; the Dinnies, in dances and equipoise; Frank Willots and Lottie Poole, in comedy act, "Bites and Nibbles"; Artemas, comedy illusionist; Ferguson and Mack, comedians; and pictures.

Boots, The Chemists, 30, Coney-street.
Shop at LIPTON'S for Tea and Provisions, corner of Coney and Market-sts.

RATI NS EN ROUTE.

TO THE EDITOR OF "THE ERA."

SIR,—The Orders under the Food Control schemes and other restrictions that have been put into operation during the past few months press upon no one so hardly as they do on the artistes who, from the nomadic nature of their existence in following their profession, are compelled to depend upon the sympathy with which the traders and public of a town receive them during times when the ordinary competition which ensured to them their opportunity of obtaining supplies has gone as completely as last winter's snows. The difficulty in many towns is rendered doubly keen because a loose reasoning on the part of many Food Control officers and committees has placed the actor in the category of useless and money-consuming luxuries that the prudes would snuff out. In Merthyr the Food Controller, committee, Press, and, in general, the traders have recognised the difficulties, and have displayed a sympathetic co-operation in aiding any artiste who has brought his difficulties to their notice either personally or through my agency.

For instance, this week one of the players at the Theatre Royal had to go without sugar for two days owing to some difficulty; he drew my attention to the fact in conversation, and I sought an interview with the Food Controller, who secured sugar in less than two hours. And that is but a typical case here. I know the difficulties that are at present facing the profession, and I would counsel all managers and artistes to stand firm for the recognition of the profession at its real worth to the nation.

I am personally known to most of the artistes who are to-day touring both drama and vaudeville, and I should be only too glad to place my services at the disposal of any member of the profession who happens to be on visit to Merthyr.—Yours faithfully,

FRED DRY, Manager.
Theatre Royal, Merthyr Tydfil,
June 1, 1918.

'YOU NEVER KNOW, Y'KNOW.'

Farce, in Three Acts, Adapted from the French by Martin Henry and Hannaford Bennett, Produced at the West Pier, Brighton, on June 3.

Victor Emanuel Chandebise ..... Mr. Rex London
Poche ..... Mr. Rex London
Camille Chandebise .. Mr. Douglas Greet
Romain Tournel .. Mr. George Bealby
Dr. Finache ..... Mr. Cairns James
Don Carlos Homenides de Histangua ..... M. Gaston De Palerme
Augustin Ferraillon .. Mr. Fred Eastman
Etienne ..... Mr. A. E. Toose
Rugby-Knut .... Mr. Alfred Wellesley
Baptistin ..... Mr. James Leverett
Raymonde Chandebise .. Miss Enid Sass
Lucienne Homenides de Histangua ..... Miss Daisy Markham
Olympe Ferraillon .. Miss Helen Kineaird
Antoinette ..... Miss Collete Biretell
Eugenie ..... Miss Nellie Griffiths

This amusing farce, adapted from the French by Martin Henry and Hannaford Bennett, and admirably presented by Mr. Henry and his London company, scored a decided success on the opening night. Much fun is created by Mr. Rex London's dual impersonation of Victor Emanuel Chandebise and a waiter. Many humorous situations are caused by Raymonde Chandebise's supposed to be in league with Romain Tournel, another complication causing hearty laughter being the mistaken idea of Don Carlos de Histangua that his wife is being made love to by another, and his intense desire to kill all who cross his path. Altogether a bright and amusing piece. The climax of the three acts is reached in the Cuckoo's Nest Café, after riotous fun in the preceding act which takes place in the drawing-room in the Chandebise flat, when all misunderstandings are corrected. Mr. Rex London scores heavily in the rôles of Victor Emanuel Chandebise, a French aristocrat with a pretty wife, his marvellous quick change into the waiter, Poche, being the cause of many amusing mistakes. Miss Enid Sass as Raymonde Chandebise acts well throughout. Mr. George Bealby as Romain Tournel and Mr. Cairns James as Dr. Finache contributed valuably to the fun-making. M. Gaston de Palerme gave a fiery representation of Don Carlos Homenides de Histangua, and Mr. Douglas Greet also distinguished himself in the part of Camille Chandebise. Other parts were all excellently enacted.

Mr. Hugh Fleming, the well-known advance manager, who has been doing good work at the Menston Asylum, near Leeds, for the care of wounded soldiers suffering from shell-shock, has been transferred to the Bracebridge Asylum, Lincoln.

Mr. Maurice Hansard has been re-engaged by Mr. Gerald Alexander for the latter's autumn tour of "Raffles" and "Kick-in." This makes his fourth tour under Mr. Alexander's management.

ROYAL COLLEGE OF MUSIC.

A most enjoyable performance, at the Royal College of Music concert, given in the Prince Consort-road on the 30th ult. was that of Haydn's String Quartet in G minor, Op. 74, No. 3, by Miss Margaret L. Harrison, Miss Pearl Michaelsohn, Miss Sybil Maturin, and Miss S. Dorothy Thuell. Their playing was very expressive and eloquent, besides being highly polished technically. Especially graceful and delicate was their treatment of the lovely Menuetto. The capable leader, Miss Harrison, also appeared as soloist during the afternoon in pieces by Bach and Kreisler, and showed how pure and fresh a tone she possesses and how clean-cut is her playing.

Miss Cicely Moorat, who is evidently a pianist of temperament, gave a spirited and very exhilarating reading of Chopin's Ballade in F minor, and there was pleasant singing by Miss Isabel I'Anson and Miss Muriel F. Marshall in three duets by Dvorák, and by Miss Evelyn E. Tay in songs by M. V. White.

Two songs—"Let Beauty Awake" and "Lavender and Blue"—written by Miss Kathleen Markwell, a student of the Royal College of Music, formed part of the programme of the chamber concert held on Thursday. Both showed poetic feeling and refined taste, qualities which were enhanced by Miss Evelyn Sayer's singing. Mr. Julius de S. Langner, a violoncellist, who produced a beautifully even tone, and whose style was notable for ease and finish, was heard in pieces by Moszkowski and Van Goëns. In Arnold Bax's fragile little "idyll" for pianoforte, "The Maiden with the Daffodil," Miss Marie L. Johnson displayed a delicate touch, and afterwards played Liszt's "Mazeppa" with considerable brilliance of execution. Thoughtful renderings of Bantock's "Lament of Isis" and Tschaikovsky's "Sleep, My Little One" were given by Miss Edith Finch, a soprano with a voice of clear, musical quality. The concert opened with a performance of a Beethoven string quartet by Miss Lena Chisholm, Miss Dorothea M. Christison, Miss Sybil Maturin, and Miss Edith M. Lake, and closed with Miss Davan-Wetton's playing of Franck's organ Choral in E major.

"SOLDIER BOY."

Musical Comedy, in a Prologue and Two Acts, Book by Rida Johnson Young and Edgar Wallace, Music by S. Rombeau and Frederick Chappelle. Produced for the First Time in England at the Prince's Theatre, Manchester, on Monday, June 10, 1918.

Alfred Appledore ..... Ronald Ward
Frank de Launey ..... Dewey Gibson
Alan Teniers ..... Lawrence Leonard
Teddy McLane ..... Fred Duprez
Vitus Appledore ..... James Stevenson
Monty Mainwaring ..... Billy Leonard
Comte de Belleville .... E. W. Thomas
Amy Lee ..... Maisie Gay
Madame de Launey .. Sinna St. Clair
Nora ..... Fanny Olive
Desiree ..... Vera Wilkinson
Boy ..... Winnie Shotter
Officer ..... Edward Merryn
Marlene de Launey .. Winifred Barnes

This latest musical comedy is based upon a prologue, which takes place somewhere behind the lines in France in the first year of the war. Frank de Launey, away from home for sixteen years, realises his gloomy anticipations by becoming the victim of a shell, and is left for dead by his friend Alan Teniers, who, himself afterwards wounded, eventually arrives at the courtyard of the Chateau de Launey to convey Frank's last message to his mother and sister, Marlene. Alan, predisposed to the dramatic situation by Frank's confidences and the photograph of Marlene, allows himself reluctantly to give way to the sentimental temptation to pose as Frank, in order to save the mother the pain of her loss; and she, being almost blind, does not recognise the substitution, while Marlene herself was too young to remember what her brother was like, and so surrenders herself to the joy of the reunion. The comedy contains two strong emotional crises: Alan's reception by the aged Madame de Launey, and Marlene's discovery, through the agency of the love which has sprung up between them, that he is not her brother. This, in fine, is the plot, rounded off by the news that Frank was not dead, and is returning, his reappearance contributing very effectively to a marriage ensemble of the various couples concerned.

The body of the story is made up chiefly of strong, virile, Americanised comedy, contributed by Mr. Fred Duprez as Teddy McLane, and the clever work of Miss Maisie Gay as Amy Lee, between whom the comic details are varied and elaborated with easy skill by Mr. Billy Leonard as Monty Mainwaring. This trio are sufficient to keep the whole thing merrily alive, but even so incidental a character as the Irish servant, Nora, well played by Miss Fanny Olive, contributes an appreciable share of the success. There is pleasing work also by Miss Vera Wilkinson as Desiree, and lively comedy passages by Messrs. James Stevenson and E. W. Thomas as the Comte de Belleville and the bourgeois Vitus Appledore. Of Miss Winifred Barnes as Marlene de Launey one can only say that she looks and acts and sings as charmingly as ever, and she has an excellent singing partner in Mr. Lawrence Leonard as Alan Teniers, who literally roused the house by his singing of the "Mother" song, which is the motif of the play. Mr. Dewey Gibson's fine presence and cultured voice have not the ample opportunities that might be wished for them; which is rather a pity. The music is of a pleasing quality, sometimes quite freshly so, and the production has all the advantages of tasteful staging. A great welcome was given, and there were speeches of appreciation at the close.

Madame Seraphina Astafieva has been engaged by Sir Thomas Beecham to produce ballets at Drury Lane, Coq d'Or and Tannhauser among others.

Arthur H. Yolland enters upon his fourth engagement with the Taylor Platt company as "advance" for "The Man Who Stayed at Home," opening at the Opera House, Scarborough, on July 8. The popular spy play is growing in public favour judging by the record business done in several towns during the last two tours.

"WHEN OUR LADS COME MARCHING HOME."

Drama in Nine Scenes, by Sheila Walsh, Produced, for the First Time in London, at the Elephant and Castle Theatre, Monday, June 10.

John Maxwell ..... Frank Hertie
Sergeant Jack Maxwell .. Roy Selfridge
Silas Wigglesworth .. Wyndham Clare
Private Robert Saunders .. Ernest Lester
Private William Snooker ..... Courtney Robinson
Private Sam Burrows ..... Pat Quinn
Lieutenant Arthur Railton ..... Arthur Crawley
Clarence Fitz-Clarence .. Percy Steven
Dolly Dawson ..... Florrie Hall
Elsie Leslie ..... } Lilian Maitland
Peggy Leslie ..... }

This, the latest, new play by Sheila Walsh combines a pleasant picture of the homeland, in addition to war scenes in France. There is also a generous measure of low comedy in the scenes in the trenches with a delightful "Old Bill" character.

The drama was originally produced at the Theatre Royal, South Shields, on February 11 last, and the present version was given under the direction of Mr. Harry Foxwell (who now stages the play) at the Grand Junction Theatre, Manchester, on April 8.

The story turns upon the similarity and dissimilarity of twin sisters; Elsie Leslie is frivolous and detests the duties of home, while Peggy is of a quiet nature, and fond of domesticity. Elsie leaves home with a man, who soon deserts her. She sends for Peggy, and in deference to her request her child, who dies in infancy, is buried in the name of "Peggy," in order that Elsie's reputation shall not suffer. Unknown to either sister, a very shady gentleman, named Silas Wigglesworth, is aware of the deception; and, refused by Peggy, who is in love with Sergeant Jack Maxwell, he informs the latter in a spirit of revenge of Peggy's "lapse." Sergeant Jack, just off to France, believes in the accusation and charges his sweetheart with being unfaithful to him, suspecting Lieutenant Arthur Railton (Elsie's fiancé) of being the villain. Despite Peggy's protestations, he swears he will kill the lieutenant.

The venue then changes to France. Here the Sergeant meets Lieut. Railton and demands the truth as to his relations with Peggy. Railton refuses to explain, and, further, threatens, as his superior officer, to place Jack under arrest. Later a man is shot down in "No Man's Land," and Sergt. Jack volunteers to fetch the wounded soldier in. He discovers that Railton is the man whose life he has saved. After many exciting and also incidental humorous adventures in the trenches the Sergeant learns the truth; also that Elsie is now a Red Cross nurse, and thus making amends for the past Sergeant Jack, now wounded, arrives home as his father, told that his son had turned coward, was on the point of joining the Colours to save the "family honour." Explanations follow, and a capital "curtain," with the joy-bells ringing for the nuptials in the village church of Sergeant Jack Maxwell and Peggy, brings an interesting story to a pleasant finish.

Mr. Harry Foxwell's company gave a thoroughly praiseworthy performance. Especially fine was the Sergeant Jack Maxwell of Mr. Roy Selfridge. Mr. Frank Hertie was a kindly and affectionate "dad" as old John Maxwell, while the clever acting of Mr. Wyndham Clare as Silas Wigglesworth deserves special mention. Mr. Courtney Robinson was quite at home in the rôle of Private William Snooker. Mr. Ernest Lester (Private Robert Saunders) and Miss Florrie Hall as the animated Dolly Dawson ably assisted in the low comedy interludes. Miss Lilian Maitland was delightful as Peggy, investing the part with much pathos and sweetness. The actress also ably presented the frivolous and selfish side of the twin sister, Elsie. Mr. Arthur Crawley was an effective Lient. Arthur Railton, and Mr. Pat Quinn (Private Sam Burrows), and Mr. Percy Steven (Clarence Fitz-Clarence) deserve mention.

THE PROFESSION WITH THE COLOURS.

Capt. A. J. Nation, second son of Mr. F. W. Nation, treasurer of the Alhambra, has just been invalided home, and is in hospital at Reading suffering from nerve shock. He joined the H.A.C. at the commencement of the war, and was one of the victims of the first use of gas by the Germans. He was then offered a commission in the R.G.A., and three months ago was gazetted captain. Mr. Nation's eldest son, who also joined the H.A.C., and who now holds a commission in the London Regiment, was recently slightly gassed, but is now back with his regiment in France.

* * *

We are glad to learn that Private Frank Wheatley, of the East African Expeditionary Force, is keeping well, notwithstanding the trying climate. He is assisting at a number of hospital concerts, and would be grateful for any old songs, sketches, or props. Address, care of "The Era."

* * *

Pte. Haydn King, a prominent Derby musician, has been killed by a shell whilst serving with the British Forces in Belgium. For some years deceased played the clarionet at the Grand Theatre, Derby, and later he was a musician engaged at the Picture House in Babbington-lane, Derby.

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We are in receipt of a field postcard, dated May 24, from Edwin Ellis, stating that he is "quite well," and promising to write a letter at the first opportunity.

* * *

Grant Anderson has been discharged from the Army, for wounds received while on active service with the 1st London Scottish, and hopes to be back on tour shortly. Prior to enlistment Mr. Anderson played with Mr. Martin Harvey.

* * *

We regret to learn that Second Lieut. St John G. Ervine, who was wounded on May 9 while serving with the Dublin Fusiliers, has had his right leg amputated.

BOOKS RECEIVED.

"The Old Card," by Roland Pertwee. Price 6s. net. Published by Cassell and Co., Ltd.

"Rank at a Glance in the Army and Navy." Price 1s. 6d. net. Published by George Philip and Son, Ltd.

PROVINCIAL CENTRES.

BELFAST.

ROYAL HIPPODROME. — G. M., Mr. Henry T. Downs.—The top of the bill here is occupied by the Margaret Goida Quartette. Bob Anderson returns with his pony "Bonita"; and Dora Lyric, always welcome here, sings several chorus songs; Ray Wallace's mimicry is wonderfully realistic; and the bewildering juggling feats of Torino, assisted by Harry Lee, create much amazement. Also billed are Pierce and Roslyn, in a whirl of melody; Heane and Partner, eccentrics; and Bert Coleman, whistling comedian.

EMPIRE.—L., Mr. Barney Armstrong; G. M., Mr. Vincent Potter.—The leading attraction here is provided by the Helen Moore Trio, in their musical scena; the Celtic Quartette's vocal items gain approval; P. J. Bourke's opera company present operatic excerpts; the Canadians give a daring display of equilibrism, &c.; and Eily Murtagh, with dancing. The Shamrock Troupe, in song and dance scena; May Devett, child soprano; and Dick Molloy, comedian, complete.

ROYAL.—M. D., Mr. Fred W. Warden; G. M., Mr. Harry Spinks; Secretary, Mr. James M. McCann.—Owing to pronounced success the Royal Symphony Orchestra is retained here. Pictures complete.

NEW ALHAMBRA.—G. M., Mr. W. Gibson Bradley.—Vaudeville here by the Two Laurels and a piano; Harry Kirk, comedian; and pictures complete.

GAIETY.—G. M., Mr. Ernest E. Forbes. —Appearing here are Miss Billie Keene, a clever male impersonator; Harry Hall, Scotch character comedian; and pictures.

Shop at Lipton's for Tea and Provisions, 13, High-street; 95 and 97, Shankill-road; corner of York- and Ship-streets.

BIRMINGHAM.

THEATRE ROYAL.—L., Theatre Royal (Birmingham), Ltd.; M. D., Messrs. Tom B. Davis and Philip Rodway; Asst. M., Mr. B. Greaves; Mus. D., Mr. H. Rushworth.—That good humoured satire, "The Rotters," is raising as joyful once more. With Messrs. James Harcourt, Maurice Hansard, Clement Charles, Misses Minnie Rayner, Frieda Johnson, and Ivy Carlton in the cast, the piece is capitally acted.

PRINCE OF WALES.—P., Prince of Wales' Theatre (Birmingham), Ltd.; M. D., Messrs. J. F. Graham and John Hart; M., Mr. W. J. Andrews.—"The Jeffersons," with its astonishing grip and craftsmanship, is seen here for the first time. Mr. Wilfred E. Shine as the Lancashire mineowner, has a character after his own heart. Miss Bessie Bedford, as the wife, and Miss Elsie Hewitt as the daughter, are highly effective in their several ways. Messrs. Chas. W. Anson, Cliff Page, Clement Hamelin, and Geo. E. Merrifield are also distinctive figures.

ALEXANDRA.—P. & M., Mr. Leon Salberg.—The Raynor Repertoire Company enter upon their third week with "Trilby." The versatility of Miss Ennis Lawson is strikingly illustrated by her transitions through tragedy and comedy, the seasoned classic, and the modern, and her assumption of the name part in Du Maurier's tour de force is marked by the understanding and executive dexterity expected of her. Mr. Bernard Copping's Svengali is a powerful counterpoise. The other types of the Quartier Latin are capably suggested.

BORDESLEY PALACE.—P., Moss' Empires, Ltd.; L., Mr. and Mrs. F. G. Kimberley; A. M., Mr. J. Fred Watson.—Mr. Leonard Lawrence and his company are here in "Alias Jimmy Valentine" and "Leah Kleschna," which belong to a genre for which their qualifications are well adapted. In "Alias Jimmy Valentine," which occupies the boards during the first half of the week, Mr. Lawrence plays the part of Lee Randall with power and sincerity. Messrs. David McFarlane, Guy Carter, Harry Collier, Misses Dorothy West-Symes, Eleanor Bedford, Winnie Hardel, &c., are prominent in the cast.

GRAND.—P., Moss' Empires, Ltd.; A. M., Mr. H. J. Crane.—This week's bill is topped by the Two Bobs, who do a thoroughly characteristic turn to the great enjoyment of the house. Mary Law's accomplishments as a violiniste ensure for her a delighted welcome. Those two knowing chimpanzees, Hiawatha and Minnehaha, go through their diverting business with remarkable address. Ray Kay and Betty Bush, the Three Morellys, Christine Roy, and Wee Georgie Beck complete an attractive all-variety programme.

EMPIRE.—P., Moss' Empires, Ltd.; A. M., Mr. Frank Raymond; Asst. M., Mr. Crisford Garton.—"The Johnson 'Ole," with Harry Thurston as that most puissant of warriors, Old Bill, exercises all the well accustomed magic. The ragtime turn of the Two Rascals is a popular feature. Mabel Mann sings charmingly, and there are strong additional attractions in Queenie Leighton. Leo Bliss (a Birmingham product), &c.

GAIETY.—P., Mr. B. Kennedy; A. M., Mr. W. H. Hebden.—The programme consists primarily of the revue, "Spades and Diamonds," presented by Messrs. Hart and Leonard. The principals include Smith and Johnson, Harry Jeanette, Reggie Marshall, and Maisie Ashley. The Luhanna Ladies, gymnasts; and L. Keaton, mimic, give supplementary turns.

HIPPODROME.—P., Messrs. J. & W. E. Draysey; A. M., Mr. Williams-Pendre.—That gay philosopher with the torrential patter, R. G. Knowles, is diverting the habitues of the Hippodrome. Then there is the protean speciality of Jean Marvin and Thomas Rhyde, "Peggy Pride," the Four Maxwells, Marcelle de Vere, and George Prince, diversify the entertainment.

Boots, The Chemists, 52, New-street; 167, Broad-street; 100-101, Smallbrook-street; 266-288, Gooch-street; 171, Bloomsbury-street; 459, Moseley-road; Colmore-row and Bull-street.

Shop at Lipton's for Tea and Provisions, 74, High-street; 244, Gooch-street; 72, Lozells-road; 231, Coventry-road, Small Heath; 135, Stratford-road, Sparkbrook.

BLACKPOOL.

OPERA HOUSE.—R. M., Mr. Jno. R. Huddlestone; A. M., Mr. T. W. Russell.—"The Girl from Ciro's" is the attraction this week on a return visit.

GRAND.—R. M., Mr. George Harrop.—Mr Forbes Russell, supported by his London company, is presenting "Ready Money" for the first time in this town, and the comedy had a great reception on Monday evening. Leonard Robson and Nika Lewis give Mr. Russell splendid assistance.

PALACE.—R. M., Mr. George Harrop; A. M., Mr. Fred Waller.—Variety holds its supreme sway this week, and the most talented on the programme are Jack Lane, Winifred Ward, Olivette, Eddy Reed, Madge Velma and her Ruffles; and that marvellous Italian entertainer, Giordano.

Boots, The Chemists, 12-18, Market-st.; Church-st., and Station-rd.

Shop at Lipton's for Tea and Provisions, 30, Church-st.

BRIGHTON.

THEATRE ROYAL. — M., Mr. Lawson Lambert.—"Phyl" was a huge success on Monday. Miss Marie Blanche enacted the title-rôle ably portraying the governess, Phyllis Chester. She was supported by Mr. Phil Knox as Jack Folliott and Mr. A. G. Poulton as Mr. Westmacott, Misses Peggi Andrews, Genee Andrews, Collette O'Neill, Betty Warton Jess Dorynne, Henriette Levette, and Mr. Mick Webber.

PALACE PIER.—M., Mr. J. W. Cordtner.—"Oh, I Say," caused roars of laughter, even more than when first produced at the Palace Pier prior to its London appearance. Miss Gladys Archbutt was warmly welcomed in the part of Sidonie, Mr. A. E. Story appearing as the bridegroom. Mr. James Sale gives his famous orchestral concerts, and the Fascinators perform in their usual pleasant vaudeville style in the Winter Garden.

GRAND.—L. & G. M., Mrs. F. G. Kimberley. — "For Sweethearts and Wives," the interesting naval play, was well received here on Monday.

WEST PIER.—S., Mr. A. W. Schoiey.—"Sweet Lavender" is always a success, making, as it does, a strong appeal to the audience. Mr. Lyell Tayler and his Brighton Municipal Orchestra play in the band stand, and the Joy concert party give a good programme on the pier head.

HIPPODROME.—M., Mr. W. H. Boardman. — Mr. Harry Day's musical comedy, "Pleasure Bound," is here, the company including Joe Alexander, Nora Dwyer, Geo. Spry, Chas. Chiderson, The Leopolds, Lea Espinosa, Florence Williams, and Ernest Spalding. In addition to the musical comedy, Les Trombetta are successful with fun and laughter; Christy and Willis are capital juggiers; and the Hippodrome orchestra gains its accustomed ovation.

Boots, The Chemists, 64, Church-road, Hove; 204, Church-road, Hove; 88, Preston-road; 17 and 18, James's-street; 19, London-road; 158-162, Western-road.

Shop at Lipton's for Tea and Provisions, 27 and 28, Western-road; 9 and 10, St. James-street; 15, London-road; 96 and 98, Blatchington-road, Hove.

BRISTOL.

THEATRE ROYAL. — R. M., Mr. Edward Avinal; Mus. D., Mr. Edwin Jacobs. —Mrs. Morton Powell's popular drama, "How Girls Are Brought to Ruin," is the attraction here for this, the twenty-first week of the excellent repertoire company at this theatre.

HIPPODROME. — M. D., Mr. Oswald Stoll; R. M., Mr. S. Fortescue Harrison; Asst. M., Mr. Edward Fryer; Mus. D., Mr. Howard W. Galpin.—The artistes here include George Mozart, in new types and ideas; Lupino Lane and Horace Mills, in their tabloid burlesques; Lockhart's Elephants; Raie and Rosie Walters, in vocal and light comedy tit-bits; Leslie Elliott, "the girl at the piano"; and J. Olrac and his Flappers, in comedy-acrobatic camouflage. The War Office Topical Budget concludes.

EMPIRE.—L. & M., Mr. Sid Macaire; Mus. D., Mr. Bert Hunter..—The novel musical comedy, "Hullo, Baby!" is the attraction here. The principals include Queenie Craze, Dorothy Leamar, Ted Young, W. C. Denton, Syd Franks. The Kiltie Girls, and Four Military Gordons. Variety turns are contributed by Kranton, "the would-be piano tuner"; and Ethel Leslie, "the gallant." Bioscope pictures conclude.

Boots, The Chemists, 9-10, Wine-street; 13, Queen's-road.

Shop at Lipton's for Tea and Provisions, 22, Wine-st.; 18, Stokes Croft; 83, East-st., Bedminster; 50, Stapleton-rd., corner of Regent-st. and Victoria-st., Clifton.

CARDIFF.

NEW THEATRE.—S. P. & M., Mr. Robert Redford.—"Eliza Comes to Stay" is paying a welcome visit here, good business being done.

EMPIRE.—P., Moss' Empires, Ltd.; A. M., Mr. C. T. Hutchison.—The popular Whit Cunliffe tops this week's bill; Liane D'Eve, in her Parisienne presentation; Barton and Ashley, in "Money Talks"; Naughton and Gold, the witty comedians; Lilian Bryne, mezzo-soprano; Jerome and Carson, the vaudeville couple; and Spalding and Vanguard, the burlesque dancers, are also appearing with success.

Boots, The Chemists, 36, Queen-street; 31 Albany-road; 118, Cowbridge-road, Canton.

Shop at Lipton's for Tea and Provisions 7, High-st.; 139, Clifton-st., Rath; 47 Albany-rd; 195, Cowbridge-rd.; 39, The Hayes.

DUBLIN.

THEATRE ROYAL HIPPODROME.—M., Mr. J. H. Hamilton.—Pride of place is taken by Mlle Margo and company in remarkable illusions; other interesting items include Jock Clifford and Co. in "Impressions"; Lowe and Loman, amusing comedians; Akron, in a daring wire act; John Lewis, comedian; the Three Wallons, a singing, comedy, and eccentric dancing team; and "The Silver Wedding," a vocal scena.

ABBEY.—M., Mr. Fred O'Donovan.—Mr. Franklin Dyall and Miss Mary Merrall opened their season here on Monday evening with the beautiful Indian love story, "The Toy Cast," to a house crowded in every part. Mr. Franklin Dyall and Miss Mary Merrall were in the leading rôles, and were well supported by a picked company.

EMPIRE.—L., Mr. B. Armstrong; M., Mr. A. Armstrong.—Owing to the record success of the McNally Opera Company the management have retained their services here for another week, opening on Monday with "Faust."

QUEEN'S.—M., Mr. C. F. Wright. — A welcome return visit is paid here this week by Mr. Roberto Lena's company in their powerful drama, "Kit Carson, the Blind Detective."

TIVOLI.—M., Mr. C. M. Jones.—Starring on a tip-top bill here we have Ford and Truly, Chums in Vaudeville. In addition, the programme includes Sydney and Melbourne, in a novel comedy act; James F. Willis, comedian; Dolly Varden, comedienne; Les Gastons, musical act; George Hyatt, juggling equilibrist; Olgar, in a comedy speciality act; and George Arnott, Scotch comedian, complete.

GRAFTON STREET PICTURE HOUSE. —The film this week is Ambassador Gerard's "My Four Years in Germany." In addition, a return visit is paid by Mr. Norman Williams, baritone.

Shop at Lipton's for Tea and Provisions, 59-61, Dame-street, and 2, Eustace-street; 58, Henry-street; 4, Upper Baggot-street.

DUNDEE.

HER MAJESTY'S.—Licensee and M. D., Mr. F. W. Wyndham; G. M., Mr. Geo. T. Minshull; A. M., Mr. H. W. Ramsay; Mus. D., Mr. H. E. Loseby.—The musical comedy, "Mr. Mayfair," is being presented here this week by a strong company, headed by Mr. Herbert Darnley, whose impersonation of the title-rôle proves very diverting. Miss Ray Douglas, Mr. Arthur Delamere, and Mr. Edward Stanley are successful in leading parts.

KING'S.—L., Dundee Theatres, Ltd.; M. D. & Licensee, Mr. W. Firth; M., Mr. J. H. Oakden; Mus. D., Mr. Wm. Hartley. —"Frills and Fancies" revue is presented here by Mr Will Dolton; the Bros. Hanaway, as Jimmy and Peter, share the major portion of the comedy element.

PALACE PLAYHOUSE.—Licensee, Mr. J. J. Bennell; M., Mr. A. Beveridge; Mus. D., Mr. J. Murphy.—Miss Flo Denton presents a new edition of the farcical musical comedy, "That's Enough," with a strong cast. The principal merry-maker is Billy Fielding.

PRINCESS'S.—P., Mr. D. W. McIntosh: M., Mr. A. J. McIntosh.—Sisters Royce in a neat song and dance act, and pictures.

MAIN-STREET THEATRE.—Gino, instrumentalist, and pictures.

Boots, The Chemists, 14, Reform-street.

Shop at Lipton's for Tea and Provisions, 48, High-street; 1, Hawkhill.

EDINBURGH.

THEATRE ROYAL.—L., Messrs. Barney Armstrong, Ltd.; B. M., Mr. W. Scott Buccleuch; Mus. D., Mr. John P. Ross.—Mr. William Henshall's company is playing "The Kodak Girl" here this week.

KING'S.—P., King's Theatre Co., Ltd.; M. D., Mr. A. Stewart Cruikshank; Mus. D., Mr. A. Douglas Willcox.—Crowded houses are being drawn to the King's to see "Bobo," which is being presented by the Scottish Revues Syndicate.

EMPIRE PALACE THEATRE.—P., Moss' Empires, Ltd.; M. D., Mr. Frank Allen; R. M., Mr. L. J. Baxter.—The attraction here is "The Better 'Ole," with Arnold Bell in the part of Old Bill; and able assistance comes from Violet Cowan, Charles Dillon, David Hallam, Charles Neville, Lorna Milne Cassie King, P. L. Julian, T. M. McCausland Stewart Eileen Beresford, Bertie White, and Connie Clive.

METROPOLE, LTD.—M. D., Mr. Arthur Jefferson; R. M., Mr. Amand Mascard.—The popular drama, "Only a Mill Girl," presented by Mr. Harry Foxwell's company.

OLYMPIA.—L., Artistes' Agency, Ltd.; R. M., Mr. David Bowie; Mus. D., Mr. John Henderson.—Jose Clifton and company are presenting the musical comedy melange, "Here We Are," which is proving excellent fare. Strong favourites in the cast are Jose Clifton, Ray Barry, Dorothy Meade, and Billy Gardener. Other attractions are Fannie Fusher, comedienne and instrumentalist; King and Carr, comedians; and the Marvellous Days, in mystery and comedy.

ALHAMBRA, LTD.—M. D., Sir Alfred Butt; G. M., Mr. E. W. Crossley-Taylor; Mus. D., Mr. Howard Croft.—A high-class variety programme is headed by the musical comedy, "Frills and Drills," with a strong cast, including Lorna Della, Nora O'Malley, Douglas Maclaren, and George Gregory. Other varieties include Vasco, the mad musician; Stephanie Colombier, charming soubrette; Fyne and Hurley, burlesque comedians; Thornley-Dodge, in stories, skit, and sketches; and Jan Oy-Ra Rosie Campbell, and Allan Glen, in a dancing scena, "The Passionate Puppet."

PAVILION.—P., The Glasgow Pavilion, Ltd.; R. M., Mr. J. Kirkpatrick; M. D., Mr. F. Steele.—An excellent programme is headed by Beth Tate, who has good songs; Dave Morris, novelty comedian; Mme. Walker's Juveniles, in a quick-change and vocal scena; Alf. Wellesley and Co., in an amusing burlesque "The Red Emperor"; Alice Craven, Lancashire comedienne; Cyril Silvern, comedy conjurer; and Emilie Zay and a Pianist.

Boots, The Chemists, 101-105, Sauchiehall-street.

Shop at Lipton's for Tea and Provisions, 57, Jamaica-street, and 2 Howard-street; 559, Duke-street, Dennistoun; 207 and 209, Cowcaddens; 182 and 184, Paisley-road, W.; 384, Dumbarton-road, Partick; 101, Stobcross-street; 119, Parliamentary-road; 13 and 15, St. George's-road, Charing Cross; 31, Morrison-street, Govan.

LEEDS.

GRAND.—P., Theatre and Opera House Co., Ltd.; M. D., Mr. John Hart; G. M., Mr. Wynn Miller; Mus. D., Mr. R. W. Watt.—D. W. Griffiths' film, "Intolerance."

ROYAL.—P., Mr. Francis Laidler; R. M., Mr. Lindsay Edwards; Mus. D., Mr. Thos. A. Coomer.—"The Little Brother" is being presented here by the Ambassadors Theatre Co., including Lyn Harding, Ben Nathan, Fisher White, and Cicely Byrne.

QUEEN'S.—P., Palace Theatre Co. (Leeds), Ltd.; R. M., Mr. William E. Hague. — Messrs. Kimberley and Worth are introducing here their successful comedy revue, "Upside Down." Miss Ruby Kimberley as Gladys, and Teddy Worth as Liddy, are responsible for most of the fun, and are well supported.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Captain H. L. Roache; Mus. D., Mr. Frank Bradsell.—Albert de Courville's revue, "Ocean Waves," is paying a return visit. That sterling comedian, Tubby Edlin, takes Bert Coote's place with success, and others shining are Connie Browning, Guy Graham, Isabel Scott, and Wm Terry.

HIPPODROME.—R. M., Lieut. Bertram J. Brown; Mus. D., Mr. Herbert W. Lister. —A pleasantly varied bill here is headed by Syd Walker, supported by Fred Linconln and a clever company in a comedy sketch. "Stolen Fruit," and others proving successful are the Poluski Bros.; Foster Kershaw, a smart entertainer; Edgley and Dawe; Coquelli; Maurice, card manipulator; and The Kratons, with the hoops.

CITY VARIETIES.—P., Palace Theatre Co. (Leeds), Ltd.; R. M., Mr. H. Vernon Hague.—A capital show comprises the Four Dancing Madcaps, including Tiny Zella; Edgar Curtis, the Liliputian wonder; Florrie Baldwin, vocalist; Geo. Carnell, character comedian. Peggy O'Hara is also here in songs at the piano; Gallinos, in musical act; and Spry and Monti, entertainers.

Boots, The Chemists, 7-9, Bond-street; 112-114, Briggate, 29, Boar-lane.

Shop at Lipton's for Tea and Provisions, 356, Kirkstall-road; 221, The Parade, Roundhay-road; 18, Kirkgate; 271, Hyde Park Corner.

LEICESTER.

THEATRE ROYAL. — Sole L. & M., Messrs. Milton Bode and Edward Compton; B. M., Mr. P. Allerton Turner; A. M., Mr. Montague Tearle.—The evergreen attraction, "East Lynne," is being presented here by Miss Grace Warner's company.

PALACE THEATRE, LTD.—M. D., Mr. Oswald Stoll; A. M., Mr. Trueman Towers; Asst. A. M., Mr. Thomas J. Phillips.—The comedy, "Sarah Sleeps Out," exceptionally well played by Charles Windermere, Pauline Hugen, and company, is paying a successful return visit; and Tom D. Newell, in feminine character studies; the Yamagata Japanese Troupe, in their amazing Oriental show; the Biff Girls, freak wheel lady cyclists; Clifford and Grey, clever hurricane hoop jugglers; Jubb and Jerome, the original drum and baton girls, all give entertaining turns. Official war news is also screened.

PAVILION.—P., Macnaghten Vaudeville Circuit, Ltd.; B. M., Mr. Joseph Lawrence.—A capital entertainment is provided here by the musical production, "Allotments," which successfully features Webb and Page, Violet Lester, Nell Crane, James Stephens Lucie Victor, Gladwin Carmyle, and the Jingle Bells, in a dancing speciality.

Boots, The Chemists, 9, Belvoir-street; 301, Belgrave-gate.

Shop at Lipton's for Tea and Provisions, 18, Gallowtree-gate.

LIVERPOOL.

ROYAL COURT.—P., Robert Arthur Theatres Co., Ltd.; M. D., Mr. F. W. Wyndham; A. M., Mr. Arthur Lawrence.—"The Legion of Honour," Baroness Orczy's romantic play, which was produced at Bradford a fortnight ago, found cordial acceptance here on Monday evening, when a highly pleased audience gave it a favourable verdict. The whole production was admirably staged, while the company comprised talent of a high order. Mr. Julius Knight, as the outstanding figure in the play, gave a vigorous and impressive portrayal of Ronnay de Maurel; Miss Mary Fairbankes played the rôle of Fernande de Courson in finished manner, being graceful and charming; and sound, finished characters were those of Laurant (Mr. Owen Cassidy), and Baron Ritter (Mr. A. B. Lyons). Other worthy impersonations comprised the Comte de Courson (Mr. Will Smith), Paul Leroux (Mr. Herbert Leonard), Comte Puisane (Mr. Charles J. Barber), and Marquise de Mortain (Miss Frances Wetherall).

SHAKESPEARE.—L. and M., Mr. W. W. Kelly; A. M., Mr. Herbert M. King.—Here we are having the Garrick Theatre Company with an amusing comedy, "The Saving Grace," which is earning much favour. Mr. Norman Partriege provides endless fun with his Blinn Corbett, and his finished supporters in Messrs. Harry Wren (Hogg), Horace Booth (Guildford), Miss May Ward (Susan), Miss Marjorie Walker (Ada), Miss Marie Royter (Mrs. Corbett), and Mildred Cottell (Mrs. Guildford). The piece is staged in appropriate manner.

ROTUNDA.—M., Mr. M. Montgomery; A. M., Mr. Fred Coles.—Variety continues to do well here. This week's bill contains the names of Clarke and Ritchie, with smart vaudeville act; Holson and Bert, comedians; Hill and Wallace, vocal and comedy duettists; J. B. Strain, Irish comedian; Gordon Brown, tenor; Togo Banzai, with Japanese novelty act; and Gerald Cyril, ventriloquist.

PLAYHOUSE.—P., Liverpool Repertory Theatre Co., Ltd.; B. M., Mr. Max Jerome. —The summer season by Mr. Max Jerome opened here on Monday evening with a revival of St. John Hankin's excellent comedy, "The Two Mr. Wetherbys." The company did full justice to the work, Mr. H. Lane Bayliff and Miss Doris Lloyd holding the two principal parts.

EMPIRE. — P., Moss' Empires, Ltd.; R. M., Mr. George Manners. — Karno's merry revue, "Phew!" affords great delight, the work of Goodfellow and Gregson being particularly entertaining. In the rest of the bill are the popular Lily Morris, with her latest successes; Kiddie Kennedy, a remarkable youthful artiste, with funny ways; Martini, an accomplished pianist; and the Yelson Trio of Gymnasts.

LYRIC.—L., Liverpool Lyric Theatre Co., Ltd.; M. D., Mr. Henry C. Arnold.—Top of the programme are Bob and Harry, with mirth and melody, and at the bottom Mark Stone and Josephine Bradley, who have some new comedy. Hassan goes through a puzzling magical act; and others in the list include Dora Dare, comedienne and dancer; George Adams, actor-vocalist; Wyn and Ivy, with vocal, dancing, and comedy act; and Carlton Howard, comedian.

PAVILION.—P., Messrs. W. H. Broadhead and Son; R. M., Mr. Edward M. Hamilton.—Four good lines are here—Edna Latonne, male impersonator, with chorus songs; Edie Veno, an eccentric little lady; Tom E. Dean, comedian; and the Record Quartette, with novelty banjo act. All the turns are being well received. Contributions also come from Vera Russell's Verona Girls, dancers; Wat Tyler, character vocalist; and the Okayama Troupe of Japanese Entertainers.

OLYMPIA.—P., Moss' Empires, Ltd.—Much success is being earned by Miss Lee White and Mr. Clay Smith, who were prominent in the London revue "Cheep"; Jack Pleasants submits some of his new numbers, which go well; Dan Rolyat is as diverting as ever; and the Great Wieland gains rounds of applause for his extraordinary juggling tricks. Others who make up the bill are Vera Wootton, the favourite comedienne; the O'Hara Sisters; the clever child performer, Betty; and Zenora.

HIPPODROME.—M. D., Mr. Walter de Frece; M., Mr. Oldbury Brough.—Foremost is Gertie Gitana, who proves an immense draw; Mary Moran and company have an amusing sketch, "Smiles"; Dolly Mewse and Harry Singer show remarkable talent as dancers; Will Van Allen is as rich as ever; some neat conjuring comes from Oswald Bemand; and others who appear include the Sisters, comedians; and Bert Elliott, with his topsy-turvy hats.

GARSTON EMPIRE.—P., Garston Empire Theatre Co., Ltd.; M., Mr. B. Phoenix. —Here we are having Mr. Fred Ochan's company with the revue, "All a Dream."

Boots, The Chemists, Boots' Corner, Church-street; 11-13, London-road; 1, Leece-street; 203, Scotland-road; 8, West Derby-road; 235, Park-road; 113, Lodge-lane; 79, Wavertree-road; Prudential-buildings, Dale-street; 45 to 47, Lord-street.

Shop at Lipton's for Tea and Provisions, 28, Old Haymarket; 71 and 73, Wavertree-road; 32 County-road, Walton; 369 and 371, Scotland-road; 202, Smithdown-road; 435 and 437, Stanley-road.

MANCHESTER.

THEATRE ROYAL.—L., United Theatres Co., Ltd.; M. D., Mr. John Hart; A. M., Mr. Edmonstone Shirra. — Mr. Ernest C. Rolls is presenting here the latest successful war play, "The Hidden Hand," in the cast of which some well-known names appear. Mr. D. Lewin Mannering and Miss Jessie Winter are prominent, supported by Miss Saba Raleigh, Mr. William Stack, Mr. Michael Sherbrooke, and Mr. Stanley Drewitt, who takes the credit of a most effective staging. Manchester's reception on Monday augured well for its forthcoming production in London.

GAIETY THEATRE. — P., Miss A. E. F. Horniman; G. M., Mr. W. Roberts-Marshall. — Brandon Fleming's new play, "Sinners," also on the way to London, is repeating here the success gained on its recent production, and there is considerable appreciation of the artistic work of Miss Marga La Rubia in the leading rôle, with Miss Eva Leonard Boyne, Mr. Wilfred E. Payne, Captain Dennis Wyndham, and Miss Gertrude Sterroll well forward in the favouritism of the large audiences attracted.

ARDWICK EMPIRE.—M. D., Mr. Oswald Stoll; A. M., Mr. A. C. Duncan.—Daisy Dormer is the bright particular star here this week, and there is also great entertainment by the irrepressible Roganny's Comedians, with capital turns added by Dolly Elsworthy, the Kitchen Comedy Four, Tom Gott, Hayward and Hay, and May Edney; while the third instalment of the big film, "My Four Years in Germany," is followed with rapt attention.

KING'S, LONGSIGHT. — P., Messrs. Broadhead and Son; A. M., Mr. Geo. F. Slatter.—Mr. J. Bannister Howard's company in "The Belle of New York" are giving patrons of this popular theatre a treat this week. It is the same company as seen at the Prince's Theatre at Whitsuntide, and there is no stint of patronage of this excellent show.

PALACE.—M. D., Mr. Walter de Frece; G. M., Mr. Alan Young; S. & Asst. M., Mr. Jesse Hewitt.—Mr. Seymour Hicks and company are here for a second week in that after-the-war musical comedy, "Cash on Delivery," a highly successful show.

HIPPODROME.—C. & M. D., Mr. Oswald Stoll; A. M., Mr. Geo. F. Reynolds; Asst. M., Mr. D. R. Drummond; Advt. M., Mr. D. Forbes Winslow.—A first-rate programme here includes Miss Margaret Cooper at the piano; the vastly amusing sketch "In the Trenches," with Harry Buss as Joe Higgins; Carrie Laurie's clever juveniles in "The School Outing"; Nibio and Doris in comedy scena; Jack Sniers, comedian, plays, in a musical surprise; and the Campbells, with Doc Campbell in a series of smart cycling entanglements.

TIVOLI.—Sole P. & L., Mr. J. Lever; R. M., Mr. Frank Ashworth; A. M., Miss Lina Stanley.—Here Mr. Gerald Mount's company is scoring in "Granny's Jubilee"—an excellent entertainment.

LESLIE'S PAVILION.—Sole P., Mr. Harry Leslie; A. M., Mr. George Phillips.—Mr. Harry Leslie's first-rate "Nobodies" are the attraction here.

HULME HIPPODROME.—P., Messrs. W. H. Broadhead and Son; G. M., Mr. H. Winstanley; R. M., Mr. W. C. Burns.—Capital turns are offered here by Farr and Farland, George French, the Carino Trio Gyp and George, the Eight Footbal Skating Girls, Carl De Marest, and last but not least, Jock Whiteford.

Boots, The Chemists, 15, 17, and 19, St Ann-street, St. Anne's-square; 48 and 50 Oldham-street; 39, Market-street.

Shop at Lipton's for Tea and Provisions 125, Cross-street, Gorton; 35, Alexandre road, Moss Side; 26 Oldham-street; 82 Stretford-road; 96, Stockport-road Levenshulme.

MIDDLESBROUGH.

GRAND OPERA HOUSE.—L. & P., Mr. J. C. Imeson; Asst. M., Miss M. Morton; Mus. D., Mr. Albert Chidzey.—The principal films shown here this week are "Tom Jones," starring Langhorne Burton, and "The Divorcee," featuring Mary Anderson.

THEATRE ROYAL.—L. & P., Mr. J. C. Imeson; A. M., Mr. George Imeson; Asst. M., Mr. A. V. Hoskins.—"The End of the Trail" is presented here by Miss Ruth A. Zillwood's company.

HIPPODROME. — Sole P., Councillor Thos. Thompson; A. M., Mr. W. S. Gibson; Mus. D., Mr. H. J. Waldron.—The chief attraction here is Le Max, who gives a wonderful exhibition of juggling; the Cavendish Four are also appearing in tuneful trios and topical patter; and interesting pictures complete.

THE EMPIRE. — P., Empire Palace of Varieties (Middlesbrough), Ltd.; M. D., Mr. William Bastiman; A. M., Mr. Gerald Spencer; Mus. D., Mr. Arthur Wilson.—A fine programme here includes Louis Bradfield and company in an attractive song-scena, "Braddy's Holiday." Other items are Meteor Trio, comedy flying wonders; Lillian Urquhart and Co., in a farcical Scottish sketch, "Getting Rid of Her"; Lily Layton, in her latest successes; Mimi on the luminous table; Sam Hilton; and Bi Henri and La Netta, in "The Café Enchantment."

Boots, The Chemists, 17, Corporation-road

Shop at Lipton's for Tea and Provisions 30, Linthorpe-road.

PORTSMOUTH.

THEATRE ROYAL.—M. D., Mr. Peter Davey; M., Mr. Ralph.—"Lady Windermere's Fan" is being presented here by the Portsmouth Theatre Royal Co., Miss Madge McIntosh being specially engaged to play the rôle of Mrs. Erlynne.

PRINCE'S.—M., Mr. Tobin.—Mr. Oswald Cray is presenting an up-to-date drama, "The Profiteer," the author of which is Mr. C. Vernon Proctor, the son of a prominent Portsmouth townsman.

KING'S THEATRE. — M., Mr. A. R. Hollands. Miss Dorothy Ward tops the bill. She is accompanied by Shaun Glenville, comedian. Other turns are supplied by Cornalla and Eddie; Adam Tomlinson; the Daunton-Shaw Troupe of Trick Cyclists; Sinclair's Three Diamonds; Loie Conn; and Alex Prince.

HIPPODROME. — M., Mr. Claude Marner.—"Topsy Turvy" is paying a return visit here.

COLISEUM.—M. D., Capt. Warren Wright.—P. T. Selbit is back again with the revue "Fragments." Incidental turns are provided by the Four Gladwyns, in a refined musical act, and Nord and Dane, acrobatic comedy team.

Shop at Lipton's for Tea and Provisions Commercial-road, Landport; 70, Kingston-road, Buckland; 3, North Cross-street, Gosport.

DEATH OF ARRIGO BOITO.

Senator Arrigo Boito, the celebrated composer and opera librettist, died suddenly on Monday morning at Milan.

The deceased, who was born at Padua in 1842, was a prodigy pianist at the age of five, and entered the Milan Conservatoire when he was fourteen.

Boito was not a prolific composer, and his habit of self-criticism was so overdeveloped that he was very chary of giving any work to the public. The only opera which he has allowed to be performed is "Mefistofele," which was produced at Milan in 1868, with utterly disastrous results. The performance, indeed, which lasted six hours, led to violent rioting inside and outside the theatre, and after the third night the opera had to be "withdrawn by order of the police." It was not reproduced until October, 1875, when a curtailed and revised "Mefistofele" started upon a career of enduring popularity at the Teatro Comunale, Bologna.

An unqualified triumph was achieved by Boito, in conjunction with Verdi on Feb. 5, 1887, when "Otello" was produced at the Scala before the most cosmopolitan and critical audience ever before gathered within its walls.

A similar success was achieved by the distinguished associates a few years later, when "Falstaff," the most intensely Shakespearean of all Boito's dramatic poems, was produced in the same theatre, in presence of a representative audience brought together from all parts of Europe.

Boito wrote many other admirable librettos, among them that of Ponchielli's "Gioconda."

In 1892 Boito was appointed Inspector-General of Technical Instruction in the Conservatoire of Italy, and three years later he was made Chevalier of the Legion of Honour. The following year he was made Honorary Doctor of Music at Cambridge.

It is agreeable to record that the doctors have been successful in saving Mr. Gervase Hardy's leg, the injury to which we referred in a recent issue. Mr. Hardy hopes to be in town on leave about the end of the month. He is sure of a hearty welcome.

ACTORS & TRADE UNIONISM.

The movement towards trades unionism in the Actors' Association lends additional interest to an article in a recent number of "Equity," the official organ of the Actors' Equity Association of America, entitled "The Bolsheviks and the Profession," by Milton Sills. The article begins with an imaginary scene, in which a group of actors are discussing the tendency of managers to avoid the terms of the recent model contract, and one makes the startling prophecy that in years to come American actors would depose the managers and run the theatres themselves! "Our Bolshevist actor friend," Mr. Sills proceeds, "was precipitate, perhaps. Perhaps he was unjustified in his incendiary speech. Here in conservative America we expect no revolution paralleling that in pitiable Russia. Our social conditions are not so hideously unequal. Nevertheless, he did envisage one of the possibilities ahead of us, remote as it may seem. And, at any rate, he does voice much of the sentiment stirring among wage-earners everywhere to-day.

"But it may be asked: Was he right in identifying us with the workers? Was he just in classing us with labour? Was he not preposterous in speaking of us in the same breath with the workmen of Russia and their crack-brained Bolshevist leaders?

"Well, the actor as a class is certainly not of the capitalists. If in individual instances he happens to be, he is that rare anomaly, an artiste with a business head. On the other hand, like labour generally, the actor is hired by capitalists and dependent on them for his work, he has a fixed wage, and he can be discharged. Above all, like labour generally, he is faced with that unfortunate class-hatred that has been responsible for so much of the trouble in poor chaotic Russia. Is there anyone, manager or actor, who has not sensed it? That unspoken, brooding hostility, that stiff weariness and suspicion, that mutual business and artistic distrust. It characterises labour wherever we examine it. It is one of those dreadful latent forces so likely to smoulder for a long time and then suddenly and disastrously to burst into flame.

"Yes, the actor does belong to labour, and whatever affects labour is bound to affect him. Only a fortuitous combination of circumstances has kept him so far from joining the American Federation of Labour. Who knows what circumstances in the future may not force his hand, may not precipitate him, head over heels, into the extremist camp of the labour movement?

THE STANDARD CONTRACT.

"Specifically, in our profession, it is on the saving grace of the Standard Contract that we must build if we are to emerge from these troublous times still sound and whole. Here is something precious that both the manager and the actor must cling to each for his own good. Here is our Magna Charta, our Bill of Rights. It is not perfect. Neither was Magna Charta perfect. It was only a beginning. But it was the foundation on which the orderly development of English liberties grew, on which that development is still growing. So our contract is only a beginning, but it is a hopeful beginning. Bit by bit, as conditions change, we can change and add to it—always by talking things over, by mutual give and take, by compact and covenant. We started the right way. We got together in committee, we threshed things out, we finally agreed on and settled the big fundamental points. Let us go on like this."

CARL ROSA J

WAR MATINEE AT HOLBORN EMPIRE.

Through the courtesy of Mr. Charles Gulliver, the Holborn Empire was the venue of an "all-star" matinée on Saturday last. The function was in aid of the Motor Transport Volunteers, and it is gratifying to record the attendance of a huge audience. The matinée was under the patronage of Viscount French, and Sir John Lister-Kaye, the Earl of Chesterfield, the Earl of Cottenham, and Sir George Hastings also interested themselves in the proceedings.

A splendid list of performers had been secured, those appearing on the programme being Miss Lucille Benstead, Mr. Harry Champion, Mr. Tom Clare, Coram, Dale and O'Malley, Mr. Max Darewski, Farr and Farland, Mr. Wilson Hallett, Mr. Gus Harris, Mr. Percy Honri, Miss Hetty King, King and Benson, Miss Jen Latona, Miss Marie Lloyd, Miss Cissie Lupino, Mr. Ernie Mayne, Mr. Billy Merson, Mr. George Mozart, Mr. Talbot O'Farrell, Miss Maidie Scott, Miss Evelyn Taylor, Miss Winifred Ward, Mr. Harry Weldon, Mr. Jay Whidden, Mr. Frank Whitman, Miss Nellie Wigley, Mr. Bransby Williams, and Mr. Oswald Williams. The fine orchestra was under the direction of Mr. Harry Baynton, of the Holborn Empire, and Mr. Horace Sheldon, of the Palladium; and the entire organisation and arrangements were carried out by Lieut. R. Joseph (M.T.V.), assisted by Mr. J. S. Masters, the acting manager of the Holborn Empire, Mr. Fred Murray, and stage managed by Mr. W. Whitmore.

DEATH OF HARRY LYNN.

Mr. Harry Lynn, who died at the residence of his eldest daughter, Mrs. Lottie Stoner, Dalston, on Saturday, was at one time a well-known performer both in London and the country. He made his first appearance in the metropolis at the Holborn Amphitheatre on May 25, 1867, as the butler in a play called "Grim Griffin Hotel."

For fourteen years he was the principal low comedian at the Pavilion, in Mile End, and appeared subsequently at all the halls in London and a number in the provinces. He was a prolific sketch writer, and was supposed to have been the original Shaughraun. He will be recalled by his sketch, "Danger on the Line," whilst the last sketch he wrote, in which he played with his two daughters, was "Dead to the World."

Mr. Lynn, who was seventy-five years of age, married when he was twenty-one, and celebrated his golden wedding four years ago, on which occasion he received the congratulations of a host of celebrities in the dramatic and musical worlds. He was a well-known Freemason and Druid. The funeral took place at Abney Park Cemetery yesterday afternoon.

Sidney Jay, the jovial juggler, who is touring the Gulliver Circuit, is in much demand for film work. In addition to playing in many big pictures, he took up a new rôle recently. The producer asked him to find 50 people for a street crowd, which in a few days was increased to 500. It was a big task, but Sidney started out in earnest. On the appointed day the company arrived in the country without a single disappointment.

The enterprising firm of producers, Reilly and Bertrand, are greatly in demand just now. Their shows on the road, "High Explosives" and "Look Pleasant," are doing such excellent business that we shall not see them in town for some time yet. Recent bookings in the agency department include Miss Viola Tree, who is appearing in "Emeralds" at Brixton this week. It is evident that Robert Reilly is kept pretty busy, but we are glad to find that he is able to give us his own delightful single act, which is at Hammersmith this week.

A very enjoyable concert was given on Saturday at the Wortley Hall, Finsbury Park, by Mme. Sara Hughes, the Welsh soprano and teacher of singing, assisted by Miss Doris Greenish, from the R.A.M., Mr. Tregonnwy Evans, a popular Welsh tenor, and a few of Mme. Hughes' most promising pupils. Miss Greenish's solos, both brilliantly played, were re-demanded, as were also Mr. Evans' songs. Mme. Hughes sang "In June," by Landon Ronald, and for an encore gave "The Nightingale." Special mention should be made of three of Mme. Hughes' pupils: Miss Preston and Miss Vera Robson; both these young sopranos sang in a most professional finished manner, Miss Preston receiving a double encore; and the clever young vocalist, Miss Agnes Schooling, a young contralto with an exceptional range. The accompaniments were ably carried out by Miss Tregonnwy Evans and Mme. Hughes. A small sum of money will be handed over to the Great Northern Hospital.

At the Bedford Palace last week the Three Pearls made an immediate success with their musical scena, "Treasures of Harmony." These three charming ladies are accomplished musicians, the playing of the violinist being especially fine, while the vocalist and pianist added considerably to what is undoubtedly a turn that will make rapid headway.

BIRTHS, MARRIAGES, DEATHS

DEATHS.

GIRARD.—Marius Girard, passed away, after painful illness, Thursday, May 30. Deeply mourned by Mrs. Girard. 99, Sandmere-road, Clapham, S.W.

FRANK REECE (Colverd), M.G.C., youngest son of Arthur Reece (Colverd), who made the supreme sacrifice, May 23, France.

"Sleep on, brave heart."

IN MEMORIAM.

LE FRE.—In loving memory of our darling son, Albert, who died June 17, 1905. Ever in the thoughts of his sorrowing father and mother, Mr. and Mrs. Albert Le Fre.

McMILLAN, EDITH MARY (Edith St. Clare). — In loving memory of darling Edie, who passed away on June 15, 1917.

"None who knew her need be told.
A warmer heart death ne'er made cold."

Never forgotten by Daddy, Harry, and Wallie.

STEBBINGS.—In loving memory of my dear husband, Edgar Stebbings, Variety Agent, who departed this life June 16, 1915. Never forgotten by his wife, Flo Stebbings.

MOSS' EMPIRES, LTD.

Managing Director—Mr. FRANK ALLEN.

Telephone: 1050 & 1051 Gerrard. Telegrams: "Twigsome, Westrand, London."

Head Offices: CRANBOURN MANSIONS, CRANBOURN STREET, W.C.

These calls are communicated by the management for the convenience of Artistes without prejudice.

CALLS FOR MONDAY, JUNE 17, 1918.

No Deputies will be accepted at Rehearsals. Any Artistes absenting themselves will be liable to have their contracts cancelled.

THE LONDON HIPPODROME.
Rehearsal at 11 a.m. for:—
"Box o' Tricks."

EMPIRE, FINSBURY PARK.
Rehearsal at 1 p.m. for:—
"The Sugar Baby," Duncan's Collies, S. W. Wyndham, Naughton and Gold.

EMPIRE, NEW CROSS.
Rehearsal at 1 p.m. for:—
"Here and There."

EMPIRE, STRATFORD.
Rehearsal at 1 p.m. for:—
"Topsy Turvy."

ALEXANDRA THEATRE, STOKE NEWINGTON.

BROADWAY T., NEW CROSS.
Picture entertainments.

EMPIRE, CARDIFF.
Rehearsal at 1 p.m. for:—
Harry Weldon, Manny and Roberts, Daisy Jerome, George D'Albert, Halma, Lole Conn, Daunton Shaw Troupe.

EMPIRE, SWANSEA.
Rehearsal at 2 p.m. for:—
Tucker, Vera Wootton, Melody Makers, Walton and Lester, Olga Sydney, Rich Hayes, Vera Caine.

EMPIRE, NEWPORT.
Rehearsal at 1 p.m. for:—
"Rations," Edie Day, Chas. Maldare, Akron.

PANOPTICON, CARDIFF.
Picture entertainments.

OLYMPIA, CARDIFF.
Picture entertainments.

EMPIRE, NOTTINGHAM.
Rehearsal at 1 p.m. for:—
Marie Lloyd, Heyman and Franklin, De Marest, May Hopkins Trio, Willie Rolls, Jubb and Jerome, Capt. Kettle, Fred Keeton.

EMPIRE, GLASGOW.
Rehearsal at 1 p.m. for:—
"Fiddle-De-Dee."

COLISEUM, GLASGOW.
Rehearsal at 1 p.m. for:—
"Bo-Bo," Rosa Goldie, Yelson Trio, Wal Langtry.

EMPIRE PALACE, BIRMINGHAM.
Rehearsal at 1 p.m. for:—
George Formby, Rubani Trio, Harry Taft, Kenna Bros. Lilian Urquhart and Co., Edgley and Dawe, Winifred Ward.

GRAND, BIRMINGHAM.
Rehearsal at 1 p.m. for:—
Dorothy Ward, Shaun Glenville, Lily Morris, Jack Thompson and Annie Walker, Chas. Cohan, Agoa and Co., Mongadors.

NEW PALACE, SUMMERHILL, BIRMINGHAM.
Rehearsal at 12 noon for:—
Del Varnes, May Melvin, Arnold and Worth.

EMPIRE PALACE, LIVERPOOL.
Rehearsal at 1 p.m. for:—
Grock and Partner, Ernest Hastings, Dale and O'Malley, 4 Vagabonds, Daisie Morell, Brinn, Charley Meteor Trio.

OLYMPIA, LIVERPOOL.
Rehearsal at 1 p.m. for:—
Florrie Forde, Whit Cunliffe, McNaughtons, Hiawatha and Minnehaha, Magini, My Fancy, Tom Wong Troupe.

EMPIRE PALACE, LEEDS.
Rehearsal at 1 p.m. for:—
"Bubble and Squeak," Maggie Clifton, Kiddy Kennedy, Peter Bernard and Pianist.

PALACE THEATRE, HULL.
Rehearsal at 1 p.m. for:—
Chas. Austin and Co., Jack Lane, Giordano Laurie and Elsie Quartette, Fenner and Roberts, Dolly Klsworthy.

EMPIRE PALACE, SHEFFIELD.
Rehearsal at 1 p.m. for:—
Two Bobs, Broughton and Croedon, Brooklyn Four, Harry Champion, Susie Marney, The Edivictas, Wonderful Poppescus.

GRAND PICTURE HOUSE, WALSALL

ALHAMBRA, BRADFORD.
Rehearsal at 12.15 p.m. for:—
Florence Smithson, Jack Pleasants, McLeans, Anna Hana, Hal Wright, Yank and Jean, David Poole.

EMPIRE, NEWCASTLE-ON-TYNE.
Rehearsal at 1 p.m. for:—
Gertie Gitana, Rollo and Rega, Dalmere's Table Circus, Brazilian Trio, Sam Hilton, Poluski Bros., Coram.

EMPIRE THEATRE, EDINBURGH.
Rehearsal at 1 p.m. for:—
"The Better 'Ole."

NEW EMPIRE CINEMA, NEWCASTLE
Picture entertainments.

KING'S THEATRE, SOUTHSEA.
Rehearsal at 1.30 p.m. for:—
"Odds On," Bibobi, De Cars and Tomato.

EMPIRE THEATRE, BELFAST.
Rehearsal at 12 noon for:—
Company as booked.

EMPIRE THEATRE, DUBLIN.
Rehearsal at 12 noon for:—
Company as booked.

EMPIRE, SUNDERLAND.
Rehearsal at 1 p.m. for:—
Marie Ambrose, Cliff Berzac, Royal Merry Four, Mona Vivian, Jim Nolan, Lenora, Leo Martin.
(Managing Director, Richard Thornton.)

EMPIRE PALACE, S. SHIELDS.
Rehearsal at 1 p.m. for:—
"Jack in the Box," The Junes.
(Managing Director, Richard Thornton.)

EMPIRE, WEST HARTLEPOOL.
Rehearsal at 12 noon for:—
Gilday and Fox, A. D. Robbins, Four Its, Hayan Wood Trio, Spalding and Vanguard, The Anartos.
(Managing Director, Richard Thornton.)

EMPIRE, GATESHEAD.
Rehearsal at 12 noon for:—
"Town Topics."
(Managing Director, Richard Thornton.)

EMPIRE HALL, WALSALL.
Rehearsal at 1 p.m. for:—
Company as booked.

HER MAJESTY'S T., WALSALL.
Rehearsal at 1 p.m. for:—
Company as booked.

GRAND THEATRE, NOTTINGHAM.
Rehearsal at 1 p.m. for:—
Company as booked

Artistes' Business must be absolutely free from vulgarity.

Special provision has been made at each Theatre for the exhibition of loose Photographs. Artistes are invited to supply these to the Manager on reaching the Theatre, and they will be returned in good condition at the end of the week.

Scenery and Properties must be fireproofed to approval of Local Authorities

Applications for Engagements by Artistes or their Agents must be addressed to Head Office. State salaries required for (a) West End ( ) Suburban, (c) Large, and (d) Small Provincial Halls. A list of existing engagements must be enclosed. Artistes are requested to accredit only one Agent at the same time and to notify the Company immediately of any change of Agents.

Silence a polite negative.

Artistes desirous of submitting their Acts at private auditions should communicate with Head Office.

Matinées are held every Wednesday at the **Empire Theatre, South Shields,** at which new acts may be presented. Applications should be made to the Manager at the Theatre.

Engagements of Artistes are subject to cancellation if the following requirements are not observed:—

(1) Matter for bills and programmes, blocks, specimens of pictorials (if any) and a list of engagements with (a) in the case of singers, copies of the songs and patter, (b) in the case of sketch proprietors copies of the scripts as licensed and copies of the Lord Chamberlain's Licence, must be sent to Head Office three weeks at least before opening.
(2) Artistes must attend rehearsals, no deputies being accepted.
(3) **Press Matter and Photos.** Star Artistes, Feature, and Speciality Acts are requested to furnish the Press Publicity Department (Representative, Mr. Alfred Davies) with any interesting matter pertaining to their turn, with latest photos (non-copyright), for newspaper reproduction, three weeks before opening.

Important Notice to Artistes and Agents. When an Artiste or Act having previously played on the Moss' Empire Tour, is re-engaged for further dates, the contracts will be sent to the Agent who negotiated the last engagement, unless notice has been received from the Artiste that this is not desired.

Contracts and Orders. No contracts or orders for services or goods will be recognised unless upon an Official Form issued from Head Office and signed by the **Managing Director** or **Business Manager,** and the Company concerned may refuse payment for all services rendered or goods supplied except in accordance with this notice.

Invoices must be sent to the Theatre or Department to which goods are supplied, but monthly statements must be sent to Head Office.

The Company on whose behalf Contracts or Orders are signed is solely responsible for payment.

The Company will not hold itself responsible for loss or damage to Manuscripts, Songs, etc. submitted or sent to it for any purpose.

Mr. FRANK ALLEN, *Managing Director.*
Mr. A. P. DE COURVILLE, *Assistant to Managing Director and Booking Manager for the London Hippodrome.* } Can be seen by appointment Only.

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"Cook on Munitions" (Fred Allandale).
"Lorna's Laundry" (Fred Allandale).
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"When the Good Old Days Come Back" (Fred Allandale).
"May Day" (Hope Charteris).
"Corner of Somewhere" (Montague Criddle).
"On the Road to Understanding" (Melville Gideon).
"Only Man Left on Farm" (Arthur Roberts).
"Musical Imitations" (Jack Morrison).
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Secretary and Chief Accountant, W. S. GORDON MICHIE.
ARTISTES' DEPARTMENT: Negotiations—A. D. DAVIS; Dates—LLEWELLYN JOHNS.
Address all communications to the Managing Director.

CALLS FOR JUNE 17, 1918.

THE LONDON COLISEUM.
Rehearsal at 10 a.m. for:—
Mr. Dion Boucicault and Co. in "Wurzel-Flummery," Beatie and Babs, Nell Kenyon, Malcolm Scott, Mdlle. Doris, Helen Blain, Julien Henry, Bioscope.

STOLL PICTURE THEATRE, KINGSWAY. (London Opera House.)
Pictures and Varieties.

THE NEW MIDDLESEX.
Rehearsal at 12 noon for:—
"Just My Luck."

THE HACKNEY EMPIRE.
Rehearsal at 12 noon for:—
Tom D. Newell, Estelle Rose, Haley's Juveniles, Rosie Fitzgerald, Omega Trio, Bioscope.

SHEPHERD'S BUSH EMP.
Rehearsal at 12 noon for:—
Will H. Fox, Nixon Grey, Duncan and Godfrey, The Bells, Carmen Hill, The Campbells, Bioscope.

THE CHISWICK EMPIRE.
Rehearsal at 12 noon for:—
Nixon Grey, Bruce Green, Kirkby and Hudson, Cornalia and Eddie, Wardini, Bioscope.

WOOD GREEN EMPIRE.
Rehearsal at 12 noon for:—
Frank Leo, Manuel Vega, Billy Simpson, Page's Dolls, Fields and Doreen, Hilda Newsome, Bioscope.

CHATHAM EMPIRE.
Rehearsal at 2.30 p.m. for:—
Sisters Reeve, Billy O'Connor, Two Cures, Bioscope.

BRISTOL HIPPODROME.
Rehearsal at 12 noon for:—
Siems, Nan Saunders, Ian Colquhoun, Tom Stuart, Four Elmores, Bioscope.

BEDMINSTER HIPPO.
Pictures and Varieties.

THE LEICESTER PALACE.
Rehearsal at 12 noon for:—
Sammy Shields, Great and Good, Lockhart's Elephants, 3 Avenue Girls, Mabel Mann, Sutcliffe Family, Bioscope.

THE ARDWICK EMPIRE.
Rehearsal at 12.30 p.m. for:—
Lune and Shaw, Herbert La Martine, Biff Girls, Florence Yaymen, Bioscope.

MANCHESTER HIPPO.
Rehearsal at 10 a.m. for:—
Clifford and Grey, 3 O'Hara Sisters, Jennie Hartley, Femina Quartette, Bioscope. (Matinées Monday and Tuesday.)

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NOTE.—Artistes engaged at any of the above theatres should send photos for display in front of the house to Manager, to be returned at the end of the week.

NOTE.—All Sketches played at the above theatres must be licensed by the Lord Chamberlain, and a copy of the licence, together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.

Arrangements for additional Theatres include—

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BAND PARTS REQUIRED.—14 different parts for English Orchestrations and 17 for Foreign Orchestrations. London Coliseum, London Opera House, and Manchester Hippodrome require 20 parts, including 3 first violins, extra 'cello and bass, and extra part for harp if not scored for.

STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, and special stage requirements stated, in letters marked "Stage Department," by Artistes three weeks before opening.

ADVERTISING MATTER.—Bills, Blocks, Photographs, and specimens of Pictorials really representing the Act, should be forwarded three weeks before opening. If return of photographs required, please say so.

COARSENESS, VULGARITY, &c., is not allowed. The Licensing Authorities forbid this and the majority of the public resent it. This intimation is only rendered necessary by a very few Artistes.

ARTISTES' SCENERY AND PROPERTIES must be fireproofed or they cannot be brought into the Theatre. This is by order of the Licensing Authorities.

BUSINESS NOTICE OF GENERAL APPLICATION.—No order or contract for goods or services must be accepted for any of the above Theatres except upon receipt of an Official Form issued from the Offices, London, and signed by either Mr. Oswald Stoll or the Secretary, otherwise the Company concerned will not be responsible for same, and will refuse payment. In special cases where goods are required at once suppliers must look to the individual placing the orders, who will be personally liable, unless an official confirmatory order, signed as above, is received within 48 hours. Invoices must be sent to the Theatre, but monthly statements should be sent to the above Head Offices. The individual Company on whose behalf orders are signed is solely responsible for payment. The Management will not hold themselves responsible in the event of loss or damage to any MSS., Songs, &c., submitted for consideration.

THE

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Calls for Monday, June 17, 1918.

LONDON PAVILION.
Rehearsal at 11.30.
C. B. Cochran's sketch, "The Profiteers."
Van Hoven. Evelyn and St. Hilier.
Lily Long. Irene Manley and Co.
The Havannas. Fred Dene.

OXFORD.
Rehearsal at 12.
C. B. Cochran's Production, "The Better 'Ole."

METROPOLITAN.
Rehearsal at 12.15.
Paul Gordon. Mdlle. Hero.
Teddie Le Roy and Her "Kik Kiks."
Carlton Trio. Jake Friedman. De Lilo Sisters.
Tom Reno. Marcelle Caron. Bioscope.

CHELSEA.
Rehearsal at 12.
Viola Tree and Co. in "Emerald."
The Jovers. Those Four Kids.
Crasey Hicks and Pass
Evelyn May and Pianist. Gwen Thomas.
Maxford and O'Neil. Ian McLean. Bioscope.

EUSTON.
Rehearsal at 12.
The Bramusas.
J. C. Glass and Mamie Grant.
Jenkins Bros.
Eddie Lyon and Joe Fay.
Rene Ralph. Jack Straw.
Evelyn Hardy. Bioscope.

WATFORD PALACE.
Rehearsal at 1.
By arrangement with C. B. Cochran "The Better 'Ole."

SOUTH LONDON.
Rehearsal at 12.
Vincent Erne and Co. in "Beauty Spots."
Havana Troupe. Dusty Rhodes.
Fasano. Lowell Bros. Rene Ralph.
The Modenas. Frank Maura. Bioscope.

EAST HAM.
Rehearsal at 12.
William Henshall presents "Introduce Me."
Akebono Family. Beresford and Selby
Bioscope. Douglas.

TOTTENHAM.
Rehearsal at 12.
Frank Van Hoven.
Bert Lloyd and Co. in "The Get Away."
Katie Neville and Co. in "The Flirtations of Frank."
Query. Jean and Josie. Rosie Loader.
Belton and Osborne. Mdlle. Elba.
Bioscope.

EMPRESS, BRIXTON.
Rehearsal at 12.
Esme Beringer & Co. in "The Hon. Gertrude."
Clarke and Ritchie. George Ackroyd.
Billy Wells and Eclair Twins.
Dnig Sen Bros. Ellis and Forbes.
Emmelyn Walter. Harry Freeman.
Arthur Gilroy. Bioscope.

WALTHAMSTOW PALACE.
Rehearsal at 1.
Sydney Bransgrove presents "The Prince and the Beggar Maid."

These Calls are communicated by the Management for the information of Artistes without prejudice.

Bill matter to be sent direct to each hall three weeks prior to date of opening.

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